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UNIVERSITY OF ALBERTA

CHILDREN'S WRITING EMERGING THROUGH PLAY

BY

CAROL VAAGE

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND
RESEARCH IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE OF MASTER OF EDUCATION

DEPARTMENT OF ELEMENTARY EDUCATION

EDMONTON, ALBERTA
FALL, 1990

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SUBMITTED BY CAROL VAAGE IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER OF EDUCATION.

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Date: October 9, 1990

DEDICATION

This thesis is dedicated with love to my family - for understanding, for supporting and for picking up the pieces along the way:

To my husband Chris and my children Krista, Jennifer, Martyn, and David.

ABSTRACT

This qualitative study was an attempt to discover if children learn to write through play. The teacher-as-researcher within a child-centered play-based program gathered diverse information for five months about the writing process and environment of seventeen children aged 3 1/2 to 5 1/2. School writing samples, writing center audio tapes, and teacher-researcher field notes were all sources of data. Using grounded theory methods, categories of analysis evolved from this data and results are discussed and accompanied by writing sample examples and descriptive graphs. Current play theories were compared to the writing process and showed how children develop holistically by writing as part of their play. Writing samples showed that children first explored and then played with scribble, letter and mock letter acquisition, and word acquisition; as well as in writing forms and roles. Teacher roles that supported writing play were discussed generally in terms of provision, participation, intervention, and evaluation. More specific roles of observation, fading, modelling, sharing world experience, appreciating, displaying, questioning, sharing the writing challenge, encouraging, scaffolding, and building metacognitive awareness were also described. From the findings of this study it would seem that teachers can provide an environment to foster writing in preschool writing centers and dramatic play areas. The

importance of the adult role in creating and supporting writing opportunity would suggest that post-secondary institutions include the study of young children's writing development as part of early childhood education programs.

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Chapter One

Introduction and Statement of Problem

"To Write Is To Know
Words come stumbling
Faltering, hesitating on the clean white paper.

A pen is poised
Expectant, ready to respond to a thought.

The body struggles
Brow furrows, mouth tightens, hands fidget,
    breath sighs
Frustrated with the delay.

Phrases echo in the mind
Bouncing, changing, prompting, stimulating.

Then, suddenly, with a force powerful and strong
    The words come rushing
    The pen starts racing
    The body snaps alert
    The phrases 'appear'.

    Empty now.

    The words stop
    The pen is still
    The body is calm
    The phrases are there, in ink, sprawled
        across the paper.

Pausing, reading, understanding.
Feeling with awe the insight.

    I KNOW." (Vaage, 1989)

This poem was written when I was intensely aware of my own writing process. To write is to know. It has taken over two years of personal reflection on extensive reading to understand that statement implicitly.

For over thirty years of my life, I believed that I could not write. The memory of the 'C' that I received in

Grade 5 remains painfully vivid. In fact, most of my writing from Grade One through University came back marked with teachers' critical comments, usually scribed in red pen. It wasn't until the fall of 1987, in the U of A Language Arts course, Ed.C.I. 430 taught by Dr. Joyce Edwards, that I began to see myself as a writer.

This is when I began to question. What happened to change my self-concept as a writer? What happened in my schooling to diminish my self-concept as a writer? What is considered writing? What is the writing process? How do young children learn to write? The process of searching for answers to those questions led me to this research.

Another reason, within the public domain also prompted this research. In the field of education today, there seems to be two strong and opposing facets. One group strongly believes that it is critical to return "Back to the Basics". The other is strongly advocating a "Holistic Education". The issue of how young children come to write, and how the teacher should "teach" writing, are both right in the heart of each argument.

The "Back to the Basics" advocates want the emphasis in education to be on reading, writing, and mathematics: separate blocks of time should be devoted to each subject with the child practising isolated skills with repetitive exercises; the child's knowledge can be demonstrated by testing; the belief is that a child can holistically integrate these skills at an older age; and Standard English is the only acceptable writing form.

In direct opposition to this educational viewpoint is the "Holistic Movement": curriculum is integrated into projects or themes in which children can work on many curriculum subjects within one topic and one time framework; the emphasis is on the development of the whole child rather than on the academic subjects; the process of learning is valued; evaluation is done with teacher observation and analysis of samples of work kept over a period of time to illustrate individual progress; writing is understood to be a process in which young children gradually learn more sophisticated ways of writing, reaching towards Standard English in ever increasing approximations; and writing, as well as reading, are understood to be subjects underlying all the others.

It seems timely then to examine young children's writing within these educational philosophies and to defend or refute methods of "teaching" writing. In Alberta, the "Basics" dominated throughout the educational system until the 1970's. This is when a gradual interest in Whole Language began to emerge. People like Donald Graves (1981), Marie Clay (1975), and Don Holdaway (1979) shared their research and claimed that children learned to write and read as a gradual and predictable process. In the United States, the Goodmans released similar findings. In Canada, the

Cochranes from Winnipeg prepared Whole Language materials. Vygotsky was rediscovered. With the translation of his work, it did seem that children learned language, holistically, as a process. His work created a flurry of academic reassessments of language learning.

From the early 1970's, kindergartens were very much part of the Alberta Education system. Play was the medium that allowed young children to develop in social groups enhancing and enriching their childhood. Children attending kindergartens were known to be better prepared for school. Reading and writing were often ignored in kindergarten programs, because there was a general acceptance that young children learned to read and write in Grade One. Stories, however, were read to the children, to introduce a literature base, and the alphabet was taught one letter at a time (letter of the week). The children played in various centers - blocks, sand, water, domestic, and art. But seldom was a writing center provided. The underlying premise that children only began to learn to read and write in grade one remained until the 1980's in many classrooms.

In 1989 Alberta Education introduced a new language arts program that endorses a whole language process. As I was teaching a combined preschool and kindergarten class in a child-centered play-based manner, it seemed appropriate to conduct this research in this setting.

Purpose

The main purpose of this study is to determine how preschool children come to write, and investigate what and why they write within a child-centered play-based program.

Questions

The following research question evolved from the general purpose of the study.

Are child-centered play-based programs appropriate settings for facilitating emergent writing?

- a. What play facilitates writing?
- b. Do children play at a writing center?
- c. Are writing materials used in play areas?
- d. What teacher behaviors and provisions are conducive to emergent writing?
- e. What writing evolves in this environment?
- f. What overlap and continuity of writing development is there between the home and the school programs?

Delimitations

The sample size is small and cannot be described as representative of other preschool programs. The study, therefore, will not be generalizable.

Limitations

1. As young children are sensitive to significant adults' feelings, the teacher-researcher's enthusiasm for

emergent writing may indirectly influence writing behaviors and participation. However, the teacher's role in a child-centered play-based program is to actively participate in each of the Centers available to the children on an ongoing basis, so the teacher-researcher will participate in the Writing Center in a manner consistent with the other centers.

2. While the teacher-researcher role enables the collection of first hand data, the dual role may result in limited field notes as the researcher is only able to record that which has come into her field of attention (Best, 1986).
3. While every attempt will be made to collect all writing samples, it is inevitable that some samples will not be collected.

Significance of the Study

Many post-secondary programs offered for childcare workers and teachers of young children do not address the issue of young children writing. Subsequently, there is no provision for writing (in materials, time, and space for writing) in the programs that these students establish. Writing is still thought of as a "school age" subject and that it is not developmentally appropriate for early childhood students. Some educators provide stimulating classrooms filled with wonderful science experiences, natural material exploration, and encourage creativity development by showing their approval of dramatic role play. Literature through storytelling and story reading is recognized as being important for young children, but the unrecognized, silent partner "writing" is ignored. It is my hope that post-secondary institutions will add young children's writing development, to the other categories of play studied. Literacy development needs to be attended to as much as construction, domestic, make/believe, natural material, and outdoor play.

It is hoped that my study will illuminate some of the mystery regarding writing and play as well as describing the writing process and products of seventeen young children.

Definitions

Child-centered play-based program: Curriculum is developed from the child's interests and needs, as opposed to being teacher identified and required for all children. The teacher provides the materials, time, and space in a risk-free environment and the children select any of the areas in which to play. The child is encouraged to be an active learner, discovering on his/her own the concepts necessary to make sense out of his/her own world.

Emergent writing: Children's early writing behaviors are a legitimate phase of literacy development; and these behaviours and conceptualizations of writing structures and functions develop in predictable ways in a progression toward conventional writing. This writing emergence may not occur at the same rate in all children but most children know that: writing is a meaningful language activity; that it's purpose is to communicate messages; that written language is composed of elements; and that writing has certain forms and structures (Hall, 1987; Strickland and Morrow, 1989).

Preschool program: Daycare, playschool, nursery school, or kindergarten.

Play: Play is any activity that has most of the five qualities of nonliterality, intrinsic motivation, process over product, free choice, and positive affect.

Scaffolding: An experienced person supports a novice to successful completion of a difficult task, by breaking the task into manageable parts easily accomplished independently by the novice.

Zone of proximal development: The distance between the actual developmental level as determined by the independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers.

Thesis Organization

In this first chapter, the personal and public relevance of this research is shared. The research problem and questions, the delimitations, limitations, definitions, significance, and thesis organization are presented.

Chapter two presents a review of the literature pertinent to the study including: current research on young children's writing; the teacher's role in the writing process; literacy development before schooling; play literature; play in writing; and the Alberta Curriculum for Early Childhood.

Chapter three presents the design and methodology of the research. Methods of data collection and analysis are described.

Chapter four describes the classroom. There is an opportunity for the reader to look at the role of the adult in structuring a play program with a special look at writing play. In addition, an outline of a "typical" day is presented.

Chapter five is the first of the four data chapters. Here, there is a reflective comparison of play to writing. By using specific comments from the data, current play dimensions of social, object, symbolic, and motor development are directly applied to the writing process.

Chapter six examines the writing itself. Rather than analyzing the writing according to other authors' constructs, there is an attempt to organize the types of writing according to the play elements observed. Periods of exploration, then play in three different stages are described.

Chapter seven discusses the role of the teacher in structuring a play program to facilitate emergent writing. Contained in this chapter is an analysis of materials that the children used, a comparison of the writing of play areas and the writing center, and a discussion of individual children's writing behavior and the role the adult played in each.

Chapter eight reviews and summarizes the study and the findings. Implications for instruction are discussed as well as possibilities for continued research.

Chapter Two

Review of Related Literature

This chapter will review the literature relevant to young children's writing development, and young children's play. Very little literature is available that discusses the two as they interact with each other. The adult role is reviewed as it applies to the development of literacy and play in young children's programs. Reviews of the philosophical implications and the Alberta Early Childhood curriculum are also included.

Writing

Emergent Writing

We have come to know that children learn to write in ways similar to how they learn to talk (Chomsky, 1975; Clay, 1975; DeFord, 1980; Ferreiro & Teberosky, 1982; Holdaway, 1979; Temple, Nathan, Burris, & Temple, 1988). Both are natural, primary language-learning processes. Just as young children use sounds and body language to communicate meaning and then gradually move into more adult-like speech, so do they use drawing, scribbles, symbols, and other graphophonemic representations as they move towards standard writing. In oral and written language systems, children construct personally meaningful rule systems based on their developing understandings of oral and written language surrounding them in their daily life experiences.

Children learn through active construction and this applies to process writing (Bailey, 1986; Brandt, 1982; Calkins, 1986; Chomsky, 1971; Dobson, 1983; Dyson, 1982c; Edwards, 1985; Juliebo & Edwards, 1989; King & Rentel, 1979; Newman, 1983). With the process being the focus for the writing, children have ownership of the writing as suggested by Thornley: "When their writing grows from within, it is something that belongs to them and has meaning in their lives" (1988, p.39).

One of the most noted researchers in early writing is Marie Clay (1975) who examined the principles and concepts that children must master as they come to learn writing (Appendix A). Further studies have elaborated the general but not necessarily sequential developmental nature of early writing (DeFord, 1980, 1982; Taylor, B.G.H., 1984). Children may be beginners, novices, experimenters, or accomplished literacy users (McGee & Richgels, 1990) as they gain knowledge about the written symbolic system.

Early writing often stems from the child's own namewriting and is interwoven with drawing (Dyson, 1982a; Goodman & Goodman, 1983; Harste, Woodward, & Burke, 1984; Hildreth, 1936; Hruska, 1984; Kane, 1982; Siebenga, 1987). Scribbling is an integral part of the development of both early writing and early drawing (Kane, 1982; Kellogg, 1970; Siebenga, 1987). As Vygotsky (1978) says, "the written language of children develops in this fashion, shifting from drawing of things to drawing of words" (p. 115).

As children write they often converse with each other. This dialogue is natural and beneficial to the writing process (Church, 1985; Dobson, 1983; Dyson, 1982c, Graves & Stuart, 1985; Karnowski, 1986; Kroll, 1978; Piazza & Tomlinson, 1985). The writer's efforts are confirmed, understanding of text is enhanced, positive feeling is engendered, topic choice discussed, and problems are solved. There is also clarification, negotiation, sharing, reporting, and reading. The children are not only reporting information, but are also developing an awareness of audience.

Writing serves many functions even at very young ages (Evans, 1984; Ganz, 1983; Goodman & Goodman, 1983; Halliday, 1975; Milz, 1980; Newman, 1984; Schickedanz, 1984; Smith, F., 1982; Taylor, 1982a; Tompkins, 1982). Writing comes in many forms (Britton, 1970).

Allowing children to choose their own topics strengthens their motivation to write and allows their individual styles and voices to become evident in their pieces of writing (Britton, 1970; Dyson, 1987; Graves & Stuart, 1985; Hubbard, 1988; Moffett, 1981). Some children have favorite topics or themes that recur in their writing (Thornley, 1988).

To facilitate and encourage children to practise writing frequently, several researchers have observed the use of journals and have found them to have positive influences on the writing process (Dobson, 1983; Elliott, Nowosad, & Samuels, 1981; Graves, 1981; Hall & Duffy, 1987; Kipple, 1985). Children have a sense of ownership of their writing; they feel free to edit writing on a ongoing basis; there is a predisposition to write. This expectation gives children time to plan topics and subjects throughout their day in anticipation of journal time. Kindergarten children develop understanding about writing concepts and creativity through the provision of writing time (Graves, 1981; Holmes, 1985). The writing environment should be rich in print and materials to stimulate children to explore writing [Appendix B] (Bissex, 1980; Dobson, 1983; Goodman & Goodman, 1983; Hannan & Hamilton, 1984; Strickland & Morrow, 1988, 1989; Tompkins, 1982; Vinge, 1978). A writing center should be a permanent feature of every classroom (Hall, 1988; Martinez & Teale, 1987; Strickland & Morrow, 1989; Teale, 1988) and individual writing folders should be made available to children as a visible collection of their writing (Graves, 1981).

Teacher Role in Promoting Writing Development

Vygotsky (1978) believed that there were three fundamental requirements for teaching writing. Writing should be relevant, meaningful, and natural. In this way, intrinsic motivation is aroused and writing is seen as part of life's activities and not as an isolated mechanical skill.

Just as young children's early attempts at talking are accepted and encouraged, acceptance of the child's writing within a constructive language environment is most conducive to language growth (Cazden, 1981). The teacher has a crucial role - to see the children as learners and not mistake-makers, to follow the child's lead (Cazden, 1981; Cochrane, Cochrane, Scalena, & Buchanan, 1984; Crowhurst, 1988; Schrader & Hoffman, 1987). Meaning is created through a classroom in which the teacher and student work together in a spirit of collaboration (Graves & Stuart, 1985). Teaching should be organized in such a way that writing activities are meaningful and functional for the child (Vygotsky).

Vygotsky (1978) believed that the teacher should act as an assistant to lead the child to attempt tasks just beyond his/her level of competence in the zone of proximal development so that "learning awakens a variety of internal developmental processes" (p.90). He believed that children could imitate a variety of actions that go way beyond the limits of their own capacities (p.88).

The teacher's philosophy has a direct bearing on the type of writing that occurs in the classroom (Proctor, 1986). Child writers in classrooms with a teacher having a whole language philosophy encouraging emergent literacy behaviors were found to be more creative with a higher level of self-confidence. Technical writing skills were comparable with those from a more traditional structured classroom.

Calkins (1986), Graves & Stuart (1985), and Anderson-Humphries' (1990) research in writing conferences with young children suggest that the adult needs to: get inside the piece of writing; know the child very well; anticipate the child's responses; look at the work from the child's point of view; and predict what will be the most meaningful comment to enhance the development of the child. The challenge is to encourage and develop self-esteem and success, but at the same time, improve a skill. Bandura (1981) reminds us that children's experiences with their environment provide the initial basis for the development of a sense of self-efficacy. Active responsiveness to build children's competence and self-perceptions of their capabilities have an important effect on their subsequent achievements (Schunk, 1981). The adult receives the child's writing and accompanying oral response and then reacts to it. This requires preparation and flexibility. It suggests that the adult needs to be knowledgeable in the developmental writing stages as well as being able to make connections with the child's past work and experiences

(Calkins, 1986; Clay, 1975; Graves & Stuart, 1985; Thornley, 1988).

Evaluation of a child's writing needs to be based on a holistic process. Rather than looking for specific skills from isolated writing tests, evaluation criteria should be based on the whole writing picture from a developmental perspective. Each child is unique and develops as an individual at his/her own pace (Edwards, 1985; McCaig, 1981; Wepner, 1988). Tension is created and affects children's performance when spelling tests are introduced (Dyson, 1989).

Regular public and comparative evaluation of children's writing reduces the level of cooperative learning that occurs naturally and spontaneously (Dyson, 1989, p. 63).

Influences of Early Literacy Development

Literacy development does not begin at school entrance. Children have already started the literacy process at home (Clay, 1975; Hall, 1988; Juliebo, 1985a). Research reports that both the home and school influence the learning processes for written language in young children (Bissex, 1980; DeFord, 1980; Graves, 1981; Harste, Woodward, & Burke, 1984; Holdaway, 1979; Juliebo, 1985a; Kemp, 1987). Collectively, this research has confirmed that the influence of home and school on young children's written language development is dependent on the adults involved and the literacy environment. Adults who read and write often in front of their children provide positive models. Environments filled with print - books, magazines, newspapers, catalogues, posters, notes and letters help children recognize the role print plays in the world. Adults who interact with children and mediate the world of print to them help make literacy activities meaningful for children.

Play

Play is elusive as it is easily recognizable but almost impossible to define. Study of play has revealed glimmers of understanding but the essence of it remains full of shadows. We can easily identify when children are playing, but have difficulty describing what it is that makes it play.

It is important to look at the difference between exploration and play. Even though play and exploration are similar because they are both intrinsically motivated behaviors not directed by externally imposed goals, they are different in that exploration is a stimulus-dominated behavior concerned with acquiring information about an object while play is an organism-dominated behavior concerned with generating stimulation and is governed by the needs and wishes of the child (Johnson, Christie, & Yawkey, 1987). Play and exploration both have a central role in the adaptability, learning, cognitive and socio-emotional development in the education of the young child (Elkind, 1981). While they both are positive processes for the child, they are different in orientation. Exploration is stimulus dominated and play is organism dominated. The child is creator and stimulator in play.

Learning Through Play

Research on the effects of play on learning firmly supports the notion that children do learn through play (Lindberg & Swedlow, 1985; Maxim, 1987; Spodek, 1987). Learning occurs in all dimensions of development: social, physical, intellectual, creative, and emotional.

Mildred Parton (1933) analyzed the social aspects of play and found that there were developmental trends. Younger children tend to remain in unoccupied or solitary play but as they develop socially, will begin to engage in parallel, associative, and cooperative play. Children increase both gross and fine motor skills through their play. (Johnson, Christie, and Yawkey, 1987; Rogers & Sawyers, 1988; Yawkey & Pellegrini, 1984). Cognitive or intellectual abilities are enhanced through increased abstraction, problem solving, creativity, flexibility, and language development. The manipulation of materials and the symbolism of play objects and roles lead to the acquisition of more abstract skills (Pellegrini, 1980; Piaget, 1973; Smilansky, 1968; Sutton-Smith, 1976). Vygotsky (1976) felt that symbolic play had a crucial role in developing the higher order and abstract thought processes as children learn to separate the meaning from the object. Katz and Chard (1989) also believe that providing a rich store of experiences for building behavioral knowledge can provide a foundation for the acquisition of abstract representational knowledge. Through play a child has the opportunity to engage in real materials and real roles and thus prepares for abstract representation.

Play activity may provide the means whereby the child advances through an evolving series of increasingly sophisticated ways of understanding the world (Hess & Croft, 1981; Piaget, 1962).

Creativity and flexibility are enhanced through play experiences (Bruner, 1986; Mayesky, 1985; Sutton-Smith, 1976). Children in play strive to match the unknown to the known and then voluntarily elaborate and complicate the play activity (Rogers & Sawyers, 1988). Play serves as a means to integrate children's learning so as to see reality and relevance in other similar situations.

Language is developed through play. Young children often play with forms and rules of language (Weir, 1962) as well as the sounds of language and as a result perfect newly acquired language skills and increase conscious awareness of linguistic rules (Cazden, 1976). Sociodramatic play helps children practice language which ultimately helps them read and write (Garvey, 1977; Pellegrini, 1980; Wolfgang, 1974).

Reasoning and thought grow out of spontaneous activity, and freedom of choice is the most important psychological characteristic of play (Amonashvili, 1986). Play contributes to children's ability to solve problems (Bruner, 1972).

Through free expression through play, the child develops a healthy attitude toward self and others as well as a zest for life and an openness to new experiences (Yawkey & Pellegrini, 1984).

Play Qualities

Several qualities have been commonly linked to describe play: active engagement, intrinsic motivation, process rather than product, positive affect, and nonliterality (Yawkey & Pellegrini, 1984).

Bruner (1986) claims that play reduces the seriousness of making errors and gives us pleasure. Rarely is it random and we use it to transform and internalize the world in order to make it our own.

Teacher Role in Promoting Development of Play

The ideal of a developmental preschool is to provide a facilitating environment in which children can achieve their potential for optimal social, intellectual, emotional, moral, and physical growth and development. Each child is seen as a unique individual that has been and continues to be influenced by the child's social and cultural environment. Regardless of age groupings, the teacher varies the curriculum according to individual and group developmental needs.

The child is encouraged to be the active partner in the learning process and to determine their own curriculum rather than being expected to fit into a preset, lockstep curriculum (Katz & Chard, 1989; Yawkey & Pellegrini, 1984). The ideas come from the child, and the teacher recognizes and helps the child put them into activities that are meaningful and purposeful. The teacher, therefore, must know each child well.

The main consideration for program planning is placed on the needs, interests, and capacities of individual children. The creation of a consistent but flexible framework permits the teacher to be available at all times to help children succeed in the learning process. The learning goals are implicit in the materials and their presentation, and explicit in actions and words (Yawkey & Pellegrini, 1984).

The school environment established affects the quality of play. Rooms should be arranged for convenience, visibility, and accessibility of materials for the children. Special attention should be given to the child's perceptual level with simple, orderly, attractive arrangements most appropriate. Areas should be clearly defined in order to permit ongoingness, reduce distracting stimuli, and protect play from inadvertent interruptions. Materials should include real objects, replicas and models of adult things, and props for dramatic roles. Open-ended, unstructured materials encourage imagination and improvision (Yawkey & Pellegrini, 1984).

Play is enhanced and facilitated by active teacher/adult interaction and participation. Children know that their play is valued and worthwhile when an adult shows approval and interest. Rapport is established and relationships between teachers and children are improved. Play episodes become longer and richer because adults can act as buffers against distractions that could interrupt the play. Higher levels of play are sustained when there is adult modelling (Johnson, et al, 1987; Manning & Sharp, 1977; Yawkey & Pellegrini, 1984).

Play by itself, though, may not always lead to learning because play activity may become repetitive. Simple actions such as repeated swinging or digging do not hold the same learning opportunity as an elaborate and complex socio-dramatic or constructional play sequences. Quality adult involvement (initiation, participation, and intervention) is beneficial to extending and enriching children's play; as is the adult provision of materials, time, and space (Bruner, 1986; Johnson, Christie & Yawkey, 1987; Manning & Sharp, 1977; Rogers & Sawyers, 1988; Yawkey & Pellegrini, 1984). These works agree that observation by the adult serves not only as the basis for the provision of play, but also as the bridge linking to teacher/adult involvement.

Play In Writing

There is a small body of research that has documented that writing does occur in play situations (Calkins, 1980; Creaser & Parsons, 1988; Dyson, 1982; Hall, 1986; Schickedanz, 1984; Schrader, 1988). These studies reveal that when appropriate writing materials have been placed in locations accessible to varying play situations, children utilize them in their play to convey ideas and information (Fields, 1988). With the provision of resources, children spontaneously practised writing on their way to becoming competent writers. Practice, repetition, and experience are all needed before direct teaching (Daniels, 1988). Preschoolers learn through their play and through concrete materials especially in emergent literacy development (Thornley, 1988). Providing a print-rich environment enriches the quality of children's play, and the play provides the context for using the print (Creaser & Parsons, 1988).

Much of the writing play is a reflection of the writing role models that children have observed. Grocery lists, recipes, and phone messages are written in the domestic play area. Letters, addresses, and labelling appear when a post office is set up. Pricing, receipt writing, merchandise invoicing are produced when a store is in operation. These situations reflect the broad dimension of possible writing within any dramatic play scenario. "Play is the vehicle for exploring print, but the teacher had to create a compelling context in which reading and writing could occur as part of the play" (Creaser & Parsons, 1988, p. 31).

A second aspect to consider when looking at writing in play is the social dimension. Gundlach (1985) found that children engaged in solitary or parallel play as they explored graphophonemics in journal writing. Schrader (1988) found in her study, that the teacher does influence the literacy development, especially writing, in spontaneous symbolic play. Vygotsky (1978) views play and writing as basically one and the same. "Make-believe play, drawing and writing can be viewed as different moments in an essentially unified process of written language development" (p. 116). Exploration and play with writing helps children learn the basics of written communication.

Philosophical Implications

What are some of the philosophical implications of the question of children's writing emerging through play?

> Whitehead (1929) said: The environment within which the mind is working must be carefully

> selected. It must of course be chosen to suit the child's stage of growth, and be adapted to individual needs. In a sense, it is an imposition from without; but in a deeper sense it answers to the call of life with the child. (p. 32).

Krishnamurti (1963) concurs: "Surely, intelligence comes into being only when you are free to question, free to think out and discover, so that your mind becomes very alive, very alert and clear" (p. 43). "Learning is possible only when there is no coercion of any kind" (Krishnamurti, 1963, p. 8). And "To explore... there must be freedom, not at the end, but right at the beginning...These two things are essential; freedom and the act of learning" (Krishnamurti, 1971, p. 2). "We enjoy best and engage most readily in activities which we experience as freely chosen" (Donaldson, 1979, p. 124).

The child needs to have love and acceptance from the teacher in a risk-free environment. That includes freedom from the fear of testing which brings comparison. "Emotional openness and sensitivity can be cultivated only when the student feels secure in his relationship with his teachers" (Krishnamurti, 1963, p. 12). "If one has fear, there can be no initiative in the creative sense of the word. To have initiative in this sense is to do something original, to do it spontaneously, naturally, without being guided, forced, or controlled" (Krishnamurti, 1963, p. 29).

Also, "A total development of the child can be brought about only when there is the right relationship between the teacher, the student, and the parents" (Krishnamurti, 1963, p. 12).

Based on my reading and personal philosophy, there seemed to be two components necessary for learning to take place. Firstly, the child needs to be an active seeker of knowledge, and secondly, the environment needs to be a place where the child feels drawn, and not forced, to learn in emotional safety. If either of these components is missing, then emergent writing cannot take place in play.

So, it seems to me, that provision of a classroom in which the teacher has supplied materials and opportunities for the children based upon their interests, would be conducive to learning. I believe that if there has been attention to the children's individual differences, full acceptance and love from the teacher, then the fear of failure and comparison should be greatly reduced. The child should be free to explore.

In an emergent writing classroom, this could be practically applied. Materials (pens, pencils, felt pens, paper...) would be available in a place easily accessible to the child. Any experimentation with writing would be encouraged by the teacher. No evaluative comments would be given to initial writing attempts.

"The young child has a natural curiosity that, in an appropriate environment, results in an eagerness to learn. Providing opportunities that stimulate this curiosity is important" (Alberta Education, 1984, p.1). If the environment, then, is suitable, but the young child is not actively engaged or involved, then emergent writing would not happen. "The child's natural curiosity, the urge to learn exists from the very beginning" (Krishnamurti, 1963, p. 12). "We try actively to interpret it (the world), to make sense of it. We grapple with it, we construe it intellectually, we represent it to ourselves" (Donaldson, 1979, p. 67).

Whitehead (1929) sees learning as being rhythmical and cyclical for humans beginning with the stage of Romance. "It is a process of discovery, a process of becoming used to curious thoughts, of shaping questions, of seeking for answers...This general process is both natural and of absorbing interest" (p. 32).

This is followed by the stage of Precision whereby the child practises through self-imposed discipline to master the task precisely. And finally, the stage of Generalization, which is the synthesis of the romance with added advantage of classified ideas and relevant technique (p. 19) and now the individual has active freedom of application (p. 37).

Whitehead advocates the policy of allowing the child to learn in a natural rhythm, just as he/she did when learning to talk. When the child is in control of the rhythm, the "whole being...is absorbed" (p.20).

Children, then, should be curious about writing because it is an obvious part of their western culture. Print is everywhere in their world. They see people writing for meaningful and functional purposes. The young child will probably experience a natural rhythm in learning to write. Through play, he/she will probably explore the many facets of writing and experience the joy of discovery through experimentation. Later, there will be a time for precision and mastery of writing components which will be followed by practical application to other situations.

Alberta Curriculum

The Early Childhood Services (E.C.S. or Kindergarten) curriculum focuses on the development of the whole child (social, physical, intellectual, creative, and emotional aspects) within a integrated context of home, school, and community. This is implemented through a child-centered play-based program whereby the teacher strives to enhance the learning and development of each child while maintaining and promoting their individuality and self-concept. The role of the teacher is to provide - materials, time, and space - in order to let the children choose and control the direction of their own learning. The teachers participate in their play to show the children that play is valued, and that they care about the child's activities and interests, and to extend the learning. Intervention is used to introduce new concepts, to focus their attention, or to redirect their behaviors. Observation is used to become sensitive to the needs and interests of each child so that the program may be responsive, and for overall program evaluation. Ideally, each classroom is full of discovery materials, natural materials (sand, water, wood), domestic materials, art materials, dramatic play materials, construction materials, and manipulatives. The children engage in play in any of these areas and by doing so make meaning out of their world (Alberta Education, 1984; Manning & Sharp, 1977).

Summary

Research into both writing and play support that children learn through doing, they learn by playing and they learn to write by writing. Provision of a stimulating, positive, encouraging classroom environment in which the teacher holistically attends to the process of the children's activities rather than to the products would be beneficial for writing and play development.

Chapter Three

Design and Methodology

In this chapter, I will discuss the population of the study, research design, and methodology of collecting and analyzing the data.

Population and Samples

The original sample consisted of 18 children from an Edmonton preschool program, who ranged from the ages of 3 1/2 to 5 1/2, but one child left the program in October. Therefore, I omitted the partial collection of her writing samples from the data.

The program was equally balanced between males and females, and between kindergarten and preschool children. Two special needs children (one with Down's Syndrome and the other with mild cerebral palsy) were also integrated in the class.

The children came from a variety of neighbourhoods throughout the Edmonton area except for two who came from St. Albert. The common factor drawing the parents to enroll their children in this program was their commitment to a child-centered play-based philosophy. As I taught in this program the previous year and some of the same children continued with me in their second year of the program. The teaching assistant has an Early Childhood Development

Diploma from Grant MacEwan College and shares a strong background in child-centered play-based philosophy. She has worked in this program for several years. In addition, adult early childhood students often frequented my classroom and occasionally became involved in children's writing.

During the home visits in late August, 1989, the parents and children were informed about this research. All were asked to consider participating and every family volunteered. In September, though, a few parents approached me to say that they could no longer be as active in their involvement as they had previously thought. Nine parents remained very active in their collection of all writing samples produced in the home.

Design

This study was conducted using a qualitative design. Because the classroom was a natural setting providing a direct source of data, it seemed prudent to be open-ended and flexible in data collection. Data was collected in the form of observations of children's writing, writing samples, anecdotes, interviews, conversations, and reports.

In qualitative research, the data are collected, organized, and evaluated. Using words as descriptors, the data is interpreted relating to the context of the study. In this study, how did young children write within the program constraints? Qualitative data collection permits the viewing of natural behavior in its full context which removes the division between the observed and the observer.

The researcher, in a qualitative study, must personally become situated in the subject's natural setting and study the topic of interest and the various contextual features that influence it. She/he must not distract from the natural occurring events or the context is altered. Because of this, special attention must be given to self-examination and critical analysis of the roles established, methods used, and of mistakes made (Smith, 1987).

My role, teacher as researcher, provided a perfect opportunity to self-examine roles, methods, and mistakes. As a teacher, I established the learning environment and thus was an active and key element in the writing context. A teacher-researcher is an observer, a questioner, a learner, and a more complete teacher (Bissex, 1987). The cycle never stops during the research. The teacher-researcher observes, questions, and modifies in an ongoing fashion.

In addition, rapport was needed with the children to establish a risk-free environment that would support emerging writing and teacher-child interactions. Rapport was also needed with the parents to establish what writing was done in the home and to keep them informed of their child's learning and development. A researcher as the teacher would help foster a positive relationship with both children and parents.

As a teacher, I attempted to provide the optimal learning atmosphere for the children. As a researcher, I attempted to be aware of what I was doing as a teacher. The two roles were fluid and harmonious. They merged into one which I would call a reflective teacher role. Just as it was impossible for me as a teacher not to change the environment if it was not positive for the children, so was it impossible for me not to wonder as to the underlying causes and effects.

Data Collection

The study was carried out from September 1989 through to January 1990. I had previously intended to stop collecting data at the end of December. However, one child began a prolific writing period in January, and so I maintained data collection for him. A few other random writing samples were collected during January and February but formal data collection was for the most part was completed by the end of December.

Dated writing samples and Journals for each child were collected from school. Some samples that the children wanted to take home were photocopied, but most of the samples were collected and sorted by the child's name. Some writing disappeared. I saw children writing something during the morning, but could not find it later to preserve it for collection. Sometimes a child was insistent that her/his writing go home with them and would not agree to having it photocopied. That was accepted but it does mean that the writing samples are not fully represented. I estimate that I collected at least 90% of the actual writing completed.

Writing samples from home were collected by parents and regularly brought to me for photocopying. The parents were asked to complete a Home Writing Report Form (See Appendix C) whenever their child did writing at home. The report focused on implement and material use, social interaction, writing function, and message context. These forms were collected and kept with the writing samples. Parents often commented that it was very difficult to collect all of their children's writing. From the time that they had noticed the child writing until the time they tried to collect it, some writing disappeared. Again, most of the writing was collected.

Audio tapes were recorded at the writing center on a daily basis and whenever possible from play situations. A tape recorder was located in the middle of the writing table at all times. Every morning the recording began as soon as a child sat down to begin writing and ceased as soon as writing activity ended for the day. Each cassette was dated and collected. Play situations were difficult to record. They arose spontaneously and by the time the portable recorder was in place and turned on, the play had often shifted to another focus. The recorded play episodes were dated and labelled according to play topic.

Daily field notes were used to record observations of writing, reflections, and reactions to classroom behaviors. Special attention was given to my role in the writing (presence, provision, interactions); class writing trends and moods; specific writing behaviors of children; and play situations in which writing occurred.

Daily agendas of class activities were posted for the parents and kept. These data were useful to provide a background reference for any specific writing activity.

Analysis of Data

Within this qualitative research design, I selected grounded theory as the framework for analysis (Glaser & Strauss, 1967). Rather than doing the analysis from a predetermined purpose, categories and hypothesis about possible relationships were systematically worked out in relation to the data during the course of the research. The intent was to generate theory from the data.

This required sufficient theoretical sensitivity so as to conceptualize and formulate the theory as it arises from the data (Glaser & Strauss, 1967).

Somehow, I was unprepared for the volume of writing received from these 17 children. In all I collected 618 writing specimens over a few months. The data generated offered infinite possibilities for comparison and so an attempt was made to select categories and data that had theoretical purpose and relevance.

To begin with, the differences were minimized to establish basic categories (name of child, writing location, implement used). Each data source was examined on its own. Next, the differences were maximized to bring out the widest possible variations and relationships to elaborate the theory. For example, with 'implement used', I subgrouped and compared to determine possible relationships, across different categories 'date' and 'location'. The data sources were compared and integrated. (Glaser & Strauss, 1967).

I began my analysis with my field notes, trying to gain an sense of what happened on a holistic basis over this time period. During the transcription, it became obvious that some entries seemed to be key factors in my involvement in the children's writing and these were marked for easy access. The field notes were a combination of anecdotal and journal entries and did not have a consistent style. Some entries were static, hurried, brief comments about the day as a whole; others were reflective; and still others acute observations with questions posed alongside. In December, I received a new child into my program who needed much of my attention, and my field notes dropped in quantity and quality as a direct result of this. These factors affirmed for me the necessity of having more than one source of data.

The audio tapes provided limited supplementary data but were unsuitable as a major source of data due to difficulty in recording the children's conversations as they were involved in writing.

Trying to audio tape play situations also proved frustrating. The play usually erupted so spontaneously that by the time I brought a recorder, the moment had passed. I tried using a voice activated portable hand recorder and a remote mike recorder, but neither yielded positive data. Field notes were the best source of data for describing play scenarios.

Finally, the writing samples were analyzed. Using a data base, I input each writing sample according to the following categories: name of child, date (if known), place of writing, implement used, type of paper, social play level (independent, parallel, associative, cooperative, or interactive), topic, purpose of writing, type of writing, and researcher comments. The basis for each judgement was from my knowledge of these children, from the audio tapes, and field notes. The Home Writing Reports also gave me this information for the home writing samples.

These ten categories were then organized and sorted to several groupings to see if there were any patterns emerging from the writing. It soon became apparent that two categories were not appropriate to use (researcher comments and type of writing). These had been spontaneously typed in as each writing specimen had been examined. The type of writing became useless after I began to see other patterns emerging. The researcher comments on the data were too cumbersome and static to be useful. As I studied each piece of writing over and over again, there always seemed to be new information that surfaced.

However, from each sort of the data, much information was collected and analyzed. The following paragraphs explain the various sorts and how I obtained information from them.

First, I sorted the data according to the child's name, date of writing, and place of writing. This enabled me to examine personal patterns for writing. Descriptions of time patterns (who was writing when), place preferences (where did each child prefer to write), and interaction (where did each child write at any time) were examples of information obtained from this sort. I counted the samples for place and time patterns, and compared them across children. Individual preferences began to emerge as well as group tendencies. This information and subsequent information is shown in graphs and charts as well as being described in text.

I was also curious about the implements used and the writing surfaces that children utilized. Sorts of paper, child, date and of implement, child, and date gave me this information. When I took this information one step further with an extra sort to see if there was any difference in use of implements or paper in different places or times, I gained new insights. Again counting and comparing resulted in descriptive graphs and text.

When analyzing the samples for the level of social play, I sorted according to play, child, date, and place. In addition, I sorted according to play, place, and purpose. Both of these sorts were counted and scrutinized for patterns. I also decided to rearrange the data so that I had an ascending age of children. This gave me a new perspective on the information.

A sort of topic, child, date, and place revealed information about the child preferences for topics in which place at which time.

When I began to explain specific information about writing samples, it became apparent that the reader would need to see the writing samples to understand my intended meaning. As I studied the seventeen children's writing, I noticed common writing features according to age. I selected eight children to represent the rest because their samples included the elements of the remaining children's writing. It reduced the data to a more manageable size. I copied these writing samples using a fine black-tipped marker and reducing the size of each sample. This enabled several samples to fit on one page making it much easier to examine many writing samples simultaneously. With these pages spread out before me, I now had 382 writing samples to see at one glance. They are placed in Appendix D for reader reference.

Similarities and differences in the writing became more obvious than they had been with each having its separate color and size. When the distracting factors were removed and the cumbersome number made manageable by the size reduction, a more holistic analysis could occur. It was as a result of doing this that I began to suspect the age similar qualities of writing play. In the following chapters, when a specific writing specimen is referred to, it will be placed nearby in a Figure as visual information for the reader.

In the three data chapters, I have combined descriptions about the process of writing as well as of the products of writing. All sources of data have been integrated in an attempt to reach an understanding of why children write and what children write in play.
This descriptive and holistic analysis of the data provides information about how 3, 4, and 5 year olds come to write. All the information gathered has been used, counted, and sorted in a variety of ways in an attempt to discover patterns and tendencies. For this group of children, the patterns and tendencies describe why they wrote and what

they wrote.

Other information was gleaned on the home/school writing connection but will be reported separately.

Chapter Four

Program Description

In this chapter, I will describe the philosophy and environment underlying this child-centered play-based program. Teacher roles and organization will be interwoven. A written outline describing a typical school day and a school sketch are also provided.

The Participants

This study encompassed many people directly and indirectly and following is a list of people that influenced and participated in this program.

Teacher: an experienced, Alberta Certified Early Childhood teacher with a play orientation .

Teaching Assistant: an experienced, Grant MacEwan Early Childhood Development graduate trained in play philosophy and programming.

Adult Students: many adult graduate students obtaining early childhood certification attended this program as part of their course work.

Children: 18 children ranging from 3 1/2 to 5 1/2 in age came for their preschool and kindergarten years. There was a balance between males and females and between the younger and older groups. All children interacted with the activities, other children, and adults at a level appropriate to their development and interests. Special needs children were integrated fully into the program.

Parents: from Edmonton or St. Albert with a wide disparity of occupations, age, and lifestyle. Parents were welcomed at any time with our Open Door policy. They formed a parent group and influence the direction of the program.

Administrators: directors and other staff occasionally visited and participated in programs.

Community-at-Large: visitors frequented this school. They came to observe a play program in action. Professional resource people were also available.

Philosophy

As a teacher in this early childhood setting, topmost in my mind was setting up a meaningful holistic program based on the children's needs. In a play-based program that was child-centered, I constantly watched for the children's interests so that I could extend their learning. With the provision of time, space, and materials, the children were able to pursue their interests through engaged active exploration and as a result, extended their development as suggested by the curriculum (Alberta Education's Philosophy, Goals, and Program Dimensions). This early childhood curriculum is focused on the development of the whole child

- Social, Physical, Intellectual, Creative, and Emotional domains are all addressed. In any future reference, this curriculum will be called S.P.I.C.E..

Adult Roles

According to Manning and Sharp (1977), there are three main roles for the teacher in a play program: Provision (of time, space, and materials), Participation, and Intervention. I have opted to use these three roles as the main categories and have selected supplementing subcategories and categories to more fully represent what I believe the teacher in a play program does.

Provision

To establish any area of interest, in this child-centered play-based program, materials and space were provided. The children then had the freedom to choose to be involved in any area whenever they wish.

Materials

From experience, I know that if materials were displayed attractively, and were easily accessible, and ready to use, the children were more likely to use them. In developing any area of interest, it was necessary to brainstorm for all potential possibilities of that topic that could be used to further the play, to enrich it and make it more real for the children. Following this brainstorming, plans were made to then provide a wide variety of materials to stimulate the development of relevant play.

For example, in the Block Area, when the children were playing aircraft construction, provision of pilot caps stimulated role play in addition to the plane building. This increased the potential for more complex and involved play.

Space

Provision also included the allocation of space for any developing any area of interest. If children are given a small area to play in, it results in restricted play - restricted in complexity, diversity, and restricted by the number of children that can be involved. In this program, space was a very strong component in the play development. Appendix E contains a diagram of the physical layout of the program. The "classroom" was made up of several rooms, some being designated for certain types of activities. Even though this presented some rigid barriers, there was flexibility to accommodate varying interests.

Time

Almost every day, the children had two hours for free play. In this and in any other program, children quickly learn to adapt their play to suit the amount of time that they have. If they know they have an hour or more, the play grows more complex and detailed, becoming enriched with dramatic role play and creative imagining. The children involved in the play change as new roles are created and eliminated.

In addition, if the materials are provided for an extended period of time that parallels the children's interests in that topic, the play increases in complexity much the same as a growing spiral. It starts with simple concepts and manipulations, but grows richer in language, role play, symbolism, and social cooperation in ever increasing dimensions.

If the children trust that materials will be available for an extended amount of time, they have the flexibility to alternate their learning activities accordingly, and thus develop ever increasing responsibility for their own learning.

During free play, I have observed the children engaged, busy, and working in a way that seems pleasurable. Pleasurable because the children have self-selected the activities, the topic, and their own level of learning. They make choices as to what they want to be doing.

Opportunity

Manning and Sharp (1977) have outlined the three areas of provision as being materials, time and space. However, I see that there needs to be a fourth provision - one of opportunity. This underlies the provision of the other three. The responsibility of the adult is to provide opportunity for play to occur. There needs to be something meaningful and functional for the children to do. There definitely can be random, distracted, and repetitive play that has questionable learning opportunity, but there is also rich, engaged, and solid play with the child connecting, integrating, learning holistically. This latter play helps the child make sense of the world, and this is one of the aims of our program.

Participation

An adult influences the play by his/her participation. Pedagogical awareness of the value of this participation helps guide the learning opportunities.

Observation

Before joining in the play, good observation of the children's play is essential. It is only when the adult knows the pattern of the play that a prediction of a successful outcome of the participation can be made. Also, from observation, the teacher knows which children would be able to respond in role, by adopting a new more involved role themselves.

If an adult wants to participate in the children's play and does not observe prior to entry, the children are likely to see the adult as an intruder rather than a player. It is only when the children feel they have control of their play, that they feel the ownership of it and therefore the pleasure. Too much adult participation squashes the spontaneity and pleasure.

Dramatic Role Play

Dramatic role play is one very effective way to lead children to new learning potentials. New concepts and ideas can be incorporated into the children's play in dramatic or subtle roles.

Intervention

Intervention is probably the role that most of us as teachers would associate with a traditional "teaching" role. This is when we work directly with one or more children to coach, give them knowledge, show them specific skills, explain techniques, mediate problem solving, or to monitor their behavior.

Manning and Sharp identify six occasions where it is appropriate for the teacher to intervene:

> 1. when the children have a problem they cannot solve
> 2. when she/he(sic) can lead them to a logical conclusion
> 3. when one or more children are disrupting the play
> 4. when the children are at risk because equipment or materials are being abused
> 5. when the play is interfering with the activities of other children in the classroom
> 6. when the play has reached stalemate.
>
> (Manning & Sharp, 1977, p.24)

This intervention needs to be based, again, on observation of the children and their play. Too much teaching or regulating will reduce the spontaneity of the play.

In my child-centered play-based program, this meant constantly circulating among the various play areas, observing the play, monitoring children's progress, and watching for signs of frustration or break down of play. When a child became frustrated, it seemed to be a critical time for adult intervention. For example, Mathew was constructing a bird feeder out of a milk carton in the art area. When I came to observe in this area, I noted that he was frowning, his brows were furrowed, and he was just brushing his hands on his pants. He turned to walk away, and I intervened because it seemed as if he had decided to abandon his work because the problem was too complex for him to solve on his own. When I asked him to tell me about what he had been working on, I quickly realized that he needed adult help to finish. He couldn't punch holes in the top of the milk container so that the hanging wires could be threaded through. He had tried to glue the wire, and tape it so he had demonstrated problem solving techniques to the best of his ability. I asked if I could help him and he agreed. I punched the holes, and then asked him what needed to be done next. I questioned and guided him so that he could independently finish his project and feel successful in the task. Without my intervention, Mathew would not have felt this success. But, on the other hand, if I had come in and finished the bird feeder for him, he would not have felt this success either. There needs to be sensitive intervention to build the child's own problem solving skills and self-efficacy development. Vygotsky (1978) states so clearly that this adult role of helping a child become successful in her/his endeavors is critical. "...what is in the zone of proximal development today will be the actual developmental level tomorrow - that is, what a child can do with assistance today, she will be able to do by herself tomorrow" (Vygotsky, 1978, p. 87).

Gordon Wells, in his 1990 address at the Edmonton International Reading Association Conference, spoke of the dilemma that teachers face to find the "teachable moment". There are no right or wrong times or methods. A teacher must be sensitive and alert, ready to respond. This requires mental preparation and flexibility in order to adapt to the multitude of situations that arise during the school day for each child.

I agree with the six situations that Manning and Sharp have provided (1977). But I see other aspects of intervention just as essential. These roles are described next.

Encouragement

In my teacher role, I have directly encouraged children to try a new area of play. Sometimes children form habits according to their preferences and never seem to play in all areas. For example, Joe preferred to play in the Block Area for the first four months of the school year. I encouraged Joe to try the other play areas so that he could develop new skills associated with each area. I hesitate to force any child to work in any one area, because there may soon become a negative feeling associated with it. Rather, I would phrase the invitation so that the child still retained the freedom of choice, within the restraints offered. For example, I said to Joe, "Would you like to work at the writing area before the water play today, or after?" This type of question sometimes got a "No thank you" reply, and sometimes a direct reply "After". Either way was a positive reply because Joe needed to consider and plan his day other than going by habit to the Block Area without considering the other areas.

Scaffolding

As in the case of Mathew and his bird feeder, a teacher often scaffolds the experience. This is an important role for the adult in a child-centered play-based program. Scaffolding is breaking a task that is too complex for the child to complete independently into smaller portions that can be completed by the child easily, moving towards the child's completion of the task. Questioning, commenting, and supporting are all interwoven. Studies show that parents do this quite naturally (Juliebo, 1985; Snow, 1983; Wells, 1985).

Mathew's mother came into the program one morning to help Mathew return his class library book and select another. When he was ready to sign out the book using the card at the back of the book, he said "Okay, now what do I do?" His mother, through a series of questions and comments, led Mathew to successful completion of writing his own name. He did the physical job of writing on his own, but she helped him to remember the steps along the way - which letter comes first, which sound is this, encouraging him by helping him remember past experiences. When I questioned Mathew later about grown-ups helping him write, he could not even recall this scaffolding process.

Carol: Is there anybody who helps you to write?
Mathew: (shakes head, no)
C: Nobody helps you?
M: (shakes head, no)
C: When you were doing your library card this morning...
M: (interrupting) I did it myself!
C: Sure you did it by yourself. Was anyone helping you?
M: Oh, my Mom got my pen out.

C: Did she do anything else?

M: No, actually, she...after she got the pen out,
she just left.

I have noticed this same lack of awareness of sensitive scaffolding with the other children. To them, it must be as if the adult is verbalizing the mental processes that are parallel to their own or make sense to their thinking. It is so natural and compatible to their problem solving that they are not conscious of it at all.

I have even noticed this lack of awareness of sensitive scaffolding from adult students as well. On occasion when I have been working with adult students in my class, they seem to be blocked to solving a problem. When I scaffold the problem for them, by asking questions or making comments, they are able to walk through the problem to a solution on their own, and are not aware of my scaffolding role. In written work, the students have written "When I thought about this problem, I decided to...." Scaffolding is a very positive method of intervention that has life long application. It is a form of facilitation where the learner feels they've accomplished the task by themselves.

Evaluation

Evaluation is based on attending to the individual's development over time based on observational records and grounded in the early childhood curriculum of holistic development according to S.P.I.C.E.

A Typical Day

An hour before the children begin arriving, my teaching assistant and I prepare the environment. Based on the previous day's activities and interests of the children, we change or add materials to prompt play to move to new levels of learning. Each area is treated separately, but also part of the whole class. The materials are arranged invitingly so that they will entice a child to begin play.

By the water table, for instance, if the concept of sink/float is being developed, the tub of materials will be placed within the child's reach. Also, a few of the materials will be placed in the water. This way the child will see a couple of objects floating and a couple more that had sunk to the bottom of the water. It suggests to the child that the other materials may do the same - either they will sink or float. "Try it..." is the message we try to give the children in each area. We attempt to make it easier to play than not to play.

To accommodate the parent's needs, entrance times are staggered from 8:45 to 9:30 because the parents bring the children directly to the school. As each child enters the program we greet him/her with a warm welcome and encourage each to independently be responsible for dispensing of their outerwear and becoming involved in ongoing activities. The child usually walks through the Art Area first (coat cubbies encompass this area). From there, she/he will usually walk into the Middle Room. In this room are the Writing Center (in a central location), storybooks, listening center, musical instruments, domestic play area, and math manipulatives. Often children pause to become engaged in some activity in this room or the art room first. Some children, however, have a strong preference for the block play and continue moving past both rooms to the Block Room which contains hollow and unit blocks, as well as a multitude of accessories that enhance the block play.

The children continue to self-select activities and areas for most of the morning. It is not until 10:30 that snack is set out and children come to eat at staggered times of their own choice. At 10:50, clean-up is called, and this is a general cooperative group effort to encourage responsibility and further learning. Children learn to sort and classify as they return play materials to their designated storage areas. They also increase physical coordination (by lifting, carrying and picking up things), social cooperation (by working as a group), and self-esteem (by pride in participation and accomplishment in a job well-done).

By approximately 11:00, we gather for group story time. Children are encouraged to select books from the shelf to bring to story reading and I have usually selected one or two. An attempt is made to balance favorite stories with new ones.

For the last fifteen minutes, the children play outside while waiting for their parents to pick them up - again, there is a staggered exit, with the scheduled home time being 11:30.

So, in general description, then, the children have free play time from 8:45 until 10:50. This allows them two hours of uninterrupted time; time in which to select more than one activity, or time to develop rich play in one activity.

Both my assistant and I circulate throughout all the areas during the morning working/playing with various children or groups of children in a wide variety of roles.

In Chapter seven, specific areas will be described in more detail.

Chapter Five

Writing As Play

Ever since Jean Piaget introduced us to the value of play for young children, there has been continuing interest and research into its complexity. That young children "learn through play" has been thoroughly researched (Lindberg & Swedlow, 1985; Maxim, 1987; Spodek, 1987, Vygotsky, 1976). This is my basic assumption for this chapter.

Two years ago, I began to casually and informally observe children writing. As a parent, neighbour, and aunt, it seemed to me that the writing process was a natural part of the play. But as a teacher-researcher, I began to wonder if indeed early attempts at writing could be called play. Now, after four months of formal observation of young children writing, I have come to believe that writing can be described as play.

This chapter will attempt to describe how early writing does fit appropriately into play categories and definitions. Johnson, Christie, and Yawkey (1987) have succinctly summarized current play descriptors and therefore, I will use their organization of play domains as my main referent. The authors trace the development of play behaviours from infancy through to preschool (kindergarten) within four domains: (a) play with people, (b) play with objects, (c) play with symbols, and (d) motor play.

Play With People

Parten's (1932) classic study showed a progression in social development (play with people) from solitary (2 - 2 1/2 yrs.) to parallel (2 1/2 to 3 1/2 yrs.) to associative (3 1/2 to 4 1/2 yrs.) to cooperative (4 1/2 yrs. and up) play. Several researchers have enhanced Parten's categories to new levels of sophistication, however, her skeletal framework with the addition of interactive play seemed appropriate for the discussion of this study.

In my study, I observed all four levels of social play (independent, parallel, associative, and cooperative) even though the children were older ranging from 3 1/2 to 5 1/2, instead of from 2 on as in Parten's study. It may be that children continue to work through these play categories at older ages if the materials or the tasks are more novel or advanced. By looking at each play category on its own, I will describe how these children exhibited each pattern of social play in their writing.

Solitary Play

Solitary play is defined as playing alone and independently with each child using different materials and having no reference to others (Johnson et al, 1987). As I observed the children in my class there would be times that they would be seen alone at the writing center doing their writing, perhaps stopping occasionally to watch other program activity, then returning to their writing. The time frames for this type of solitary writing varied from 30 seconds to 45 minutes. The more brief visits tended to be when a child came to do a specific task like writing their name on a card to mail in the post office. The longer visits to the writing center were usually filled with journal writing or constructive projects involving cutting paper, gluing, taping, and writing. There seemed to be no need for the child to refer to anyone else; each child seemed comfortable and self-directed. Therefore, I consider this solitary writing activity at the writing center to be an independent level of functioning rather than the immature solitary play of the infant where the child lacks the social skills necessary to engage in any other level of play.

Some children seemed more inclined to work independently suggesting that there are individual preferences as to social writing styles. For example, Cedric wrote independently 21 out of 33 samples. This was his preferred mode. Morgan, too, preferred this independent mode (16 out of 21 samples). For Zoe, however, only 4 of 36 samples were done independently. She obviously preferred to write when others were near. There is another factor that I observed in the solitary writing. Occasionally, when the room had been rearranged overnight, or when there was a stressful atmosphere in the classroom, I noticed that one or two children would seek the writing center as a source of emotional security. For example, when the "hospital" was set up overnight, the entire room had been converted into a pharmacy, reception area, and hospital. The only area that remained the same in this room was the writing center. Both Hailey and Vanessa spent much of that morning at the writing center. Neither child was sitting beside one another, nor did they acknowledge each other's presence. Instead, it seemed as if each were in her own world, observing the "outer world" of hospital from the safety and familiarity of the writing center. I wonder these may be early signs of emotional release through writing similar to those experienced and acknowledged by adult authors.

Parallel Play

Parallel play can be defined as play where children will play independently but near or among others. Their activities or toys may be similar. The child plays beside, but not with other children (Johnson et al., 1987). This type of play was frequently observed at the writing center. Children would often be drawn to this area because other children were there, but would work independently on their own ideas. For example, Nicholas was often an early arrival to the classroom. Occasionally, he would select the writing center as his first play area. Choosing either his journal or another medium, he would begin to write. Jeff often came soon after. On the days that he saw Nicholas writing, Jeff would stop and begin to write instead of going directly to the Block Area as was his habit. Nicholas' presence was like a magnet. Even though neither boy had verbally acknowledged each other, they had nonverbally communicated. (Nicholas looked up and smiled as Jeff entered the room and Jeff smiled back.) Blair would usually come soon after and often joined in the writing activity. Is it possible that the writing experience is enriched with the presence of another child? Because writing was not usually the first choice of these particular boys they seemed to be motivated to come and write only when others of their social group were there writing.

Although the children were near each other, the work they did was usually quite independent. They seemed to have the freedom to explore on their own what facets of writing they were interested in or working on at that time.

Also, there seemed to be some connection between the materials selected and what others were using. For example, if Nicholas had selected his journal, then Jeff and Blair would usually select their journals too. Or when Nicholas had selected a different type of paper, Jeff would often select a similar type.

As in the independent play, there also seemed to be personal preferences for parallel play. Zoe, Ian and Jeff each had approximately 50% of their writing activity classed as parallel play as compared to the other children who ranged from 10 - 35 %. There may be several reasons for this preference. These children seemed to have a strong social need that could be met by writing near other children. It may be an indication of their comfort level or confidence in the writing play. Or it could be that the writing materials themselves were not motivating to some children. There is often individual preferences for some areas as compared to others. For example, some children seldom went into the Block Room to play, unless one of their close social group was in there already playing with the blocks. It may be a function of this age group to make judgements on the value of an activity in relation to first their own preference, and secondly, if its valued by other children, or more specifically, their friends.

I did note, too, that my presence at the writing table at the beginning of the year sometimes drew children near, to parallel play with me, much the same as Nicholas' presence.

I observed that frequently the parallel play would gradually change over a period of time. For example, the boys, who were sitting beside each other working independently, would begin to make comments to each other about their writing and would share ideas or show each other what they had done. Initially the work had been private, but given 10 - 15 minutes, they began to make it more public. So the parallel play often evolved to a more elaborate level of social play.

Associative Play

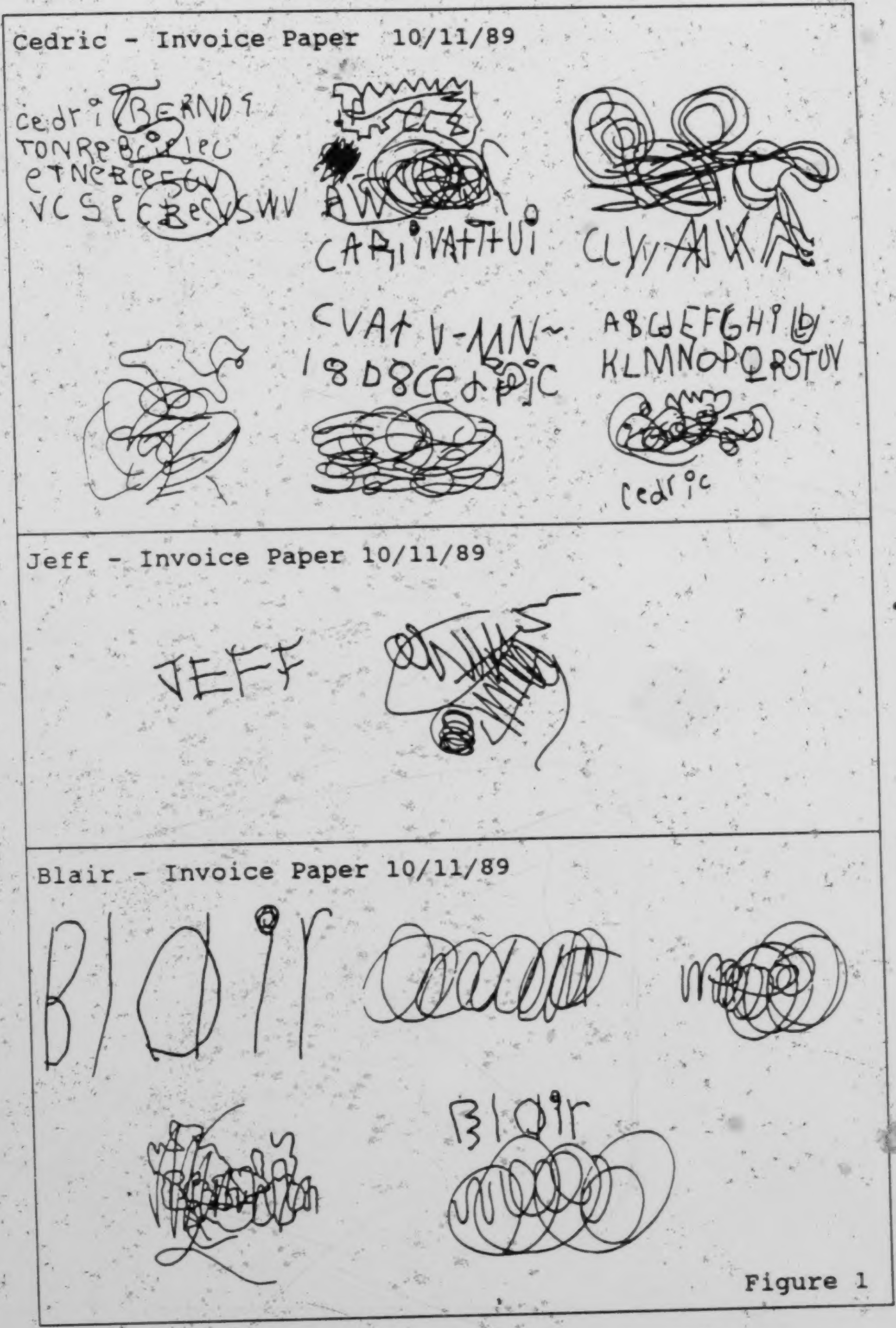
Associative play is described as play with others. Conversation is about the common activity but the child's own interests do not become subordinate to the interests of the group (Johnson et al., 1987). As mentioned earlier, the writing parallel play often drifted into associative play. For example, in the writing center, I introduced invoice paper that made triple copies. One day, Cedric was writing at the writing center with his mom. He noticed that there was a new type of paper and asked what kind it was. I explained that it was invoice paper that businesses used and asked him to try using some to see what it could do. So he began to write on it, commented on the holes along each side and suggested that it was computer paper. He noticed the "magic" qualities that the paper had because the images from the top copy were transferred to the pages below. He excitedly described this process to his mother, and she worked with him to complete the form according to the invoice format. Jeff and Blair came to observe what he was doing and joined in that same type of writing play. They asked Cedric about the paper and he answered their questions. All three children commented to each other as they worked on the paper about the transference. None of them, however, was working cooperatively on any type of group goal. Each child was totally concerned about his own work. The paper provided the media through which they had a common bond of exploration, but the end products were their own. Each piece was completely different from the others. See Figure 1.

Associative play was fairly common at the writing center because of the close proximity of the chair placement and because of the children's friendships that had been developed over the months. Children often commented about their writing, about the implements, or the colors. And although the children may have been working on similar types of projects, the level of independence in their work was readily evident.

Cooperative Play

Cooperative play is defined as an organized activity with differentiation of roles and complementing actions (Johnson et al., 1987).

There was some cooperative play observed at the writing center, but it happened less frequently than all the other types of writing activity. A common purpose was needed for cooperative writing to occur. In the regular flow at the writing center, children came to select their own materials at their own time and so the opportunity for group or shared purpose was usually not there. However, when there was a purpose, something that would catch their interest beyond themselves, or their curiosity, or maybe a need to pool their resources, then cooperative play occurred.



Cedric - Invoice Paper 10/11/89

Jeff - Invoice Paper 10/11/89

Blair - Invoice Paper 10/11/89

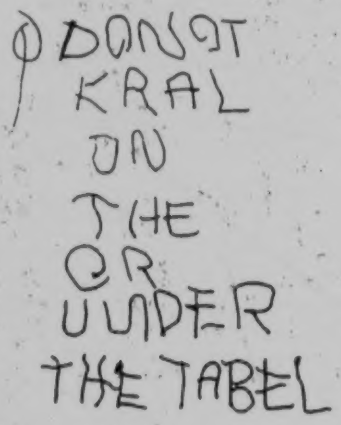
Figure 1

Following are two examples that illustrate this.

One day, during the group story time, some children were acting up - some of them climbing on top of a nearby table, some crawling underneath it. After the story finished, we discussed as a group the appropriateness of this behavior during story time as most of the children had been trying to listen to the story. I asked them to think of ideas to share so that it wouldn't happen again. One solution offered was to make a sign to put on the table to prohibit climbing on or under it. When I asked who would make the sign, both Glenn and Blair volunteered. I encouraged them both to work on the sign for the next day. They proceeded to the writing center and collaboratively worked on the sign, discussing the message and the method. Both children were actively contributing to the project, pooling their resources. When the sign was finished, they hung it on the table's edge. See Figure 2.

Another example of cooperative writing occurred during Key Word play. (Key words are based on Sylvia Ashton-Warner's work (1965) of building sight vocabulary from the children's own words.) I had been working with the children for over two weeks, writing down the children's words and having them read them back to me. The atmosphere was playful and non-threatening and I encouraged the children to make guesses with little risk of feeling failure. The children didn't seem to notice my generous hints or

Glenn/Blair 01/10/90 Sign for table.



DONOT
KRAL
ON
THE
OR
UNDER
THE TABEL

(Do not crawl
on or under
the table.)

Figure 2

whispered phonic cues to help them recognize their own words. The game grew to the point that they were so motivated that they wanted to do their own key words by writing them themselves. When they had written a word, they would try and "trick" me or one of the other children to see if the word could be read/recognized. It was a cooperative type of play in that the children were in involved in an organized activity. The organization was as follows: write a word, show it to a partner, have them make a guess, affirm or negate the response, give clues until the word is finally guessed. There was differentiation of roles because one child would be providing the word and the other would be guessing. There were complementing actions because if one child did not make any guesses, or another did not give any feedback, then the play ended. A small cluster of children continued this cooperative writing for over two weeks (Hailey, Alisha, Glenn, Vanessa, and Melanie). This seemed to be a very high level of play because the children had to draw from their own experience, use their own repertoire of letters and words, as well as function within the reciprocity of the play itself.

In addition, there was a very high level of cooperative play in the dramatic play areas. (See the following chapter for further discussion.) There seemed to be four main dramatic play areas during these four months (aircraft inspection, hospital, post office, and nursery). The aircraft play was cooperative and organized with particular roles (aircraft builder, inspector, pilot, passengers) with complementary actions. The plane builder would request an inspection, the inspector would ask questions and record responses in order to finally give approval for the safety of the aircraft. It was writing play at a cooperative social level.

Another example occurred in the hospital play. The organization was loosely linked around someone getting sick, going to the doctor, and often going to the hospital for some treatment or medication. There was definite differentiation of roles with doctors, nurses, receptionists, pharmacists, patients, and visitors. The roles were flexible and fluid and could be entered or exited from at any time. The actions were complementary because one role would be fed by another person's response. The writing was on a cooperative level. For example, when a patient went to the reception area, the receptionist would write in direct response to the patient's statements - writing was a reciprocal response. So too, when the doctor or nurse wrote to record information, the writing was part of the complementing action of the play. When the pharmacist wrote the directions for taking the prescribed medication, it was in response to the patient's need and doctor's advice. This type of dramatic play was on a very high social level.

So, too, in the nursery and post office play areas, writing occurred as part of the cooperative nature of the drama, the enactment of the present play reality.

The cooperative writing play seemed to challenge individual children to try a task within and just beyond their current competence. Rather than gently working at their own speed, with gradual changes in their writing as in their independent work at the writing center, sometimes they became involved in a cooperative play movement that required their participation at a new unexplored or frontier edge. They often seemed to plunge in and give it a try just to maintain the cooperative play. This encouraged the children to reach deeper into their own resources and potential, leading the child to become active in the zone of proximal development (Vygotsky, 1973). They learned from themselves and from the people around them. The intellectual domain just as much as the social domain was enhanced in the cooperative play.

In contrast to the writing center where cooperative play was least frequent, writing in the dramatic play areas was most frequently of a cooperative social nature. This strongly suggests the need for writing materials to be part of the play areas as well as part of the writing center. There is a reinforcement of 'real writing' as part of the actual, real world outside of the classroom as they most likely witness in their homes or communities and recreate in their dramatic play.

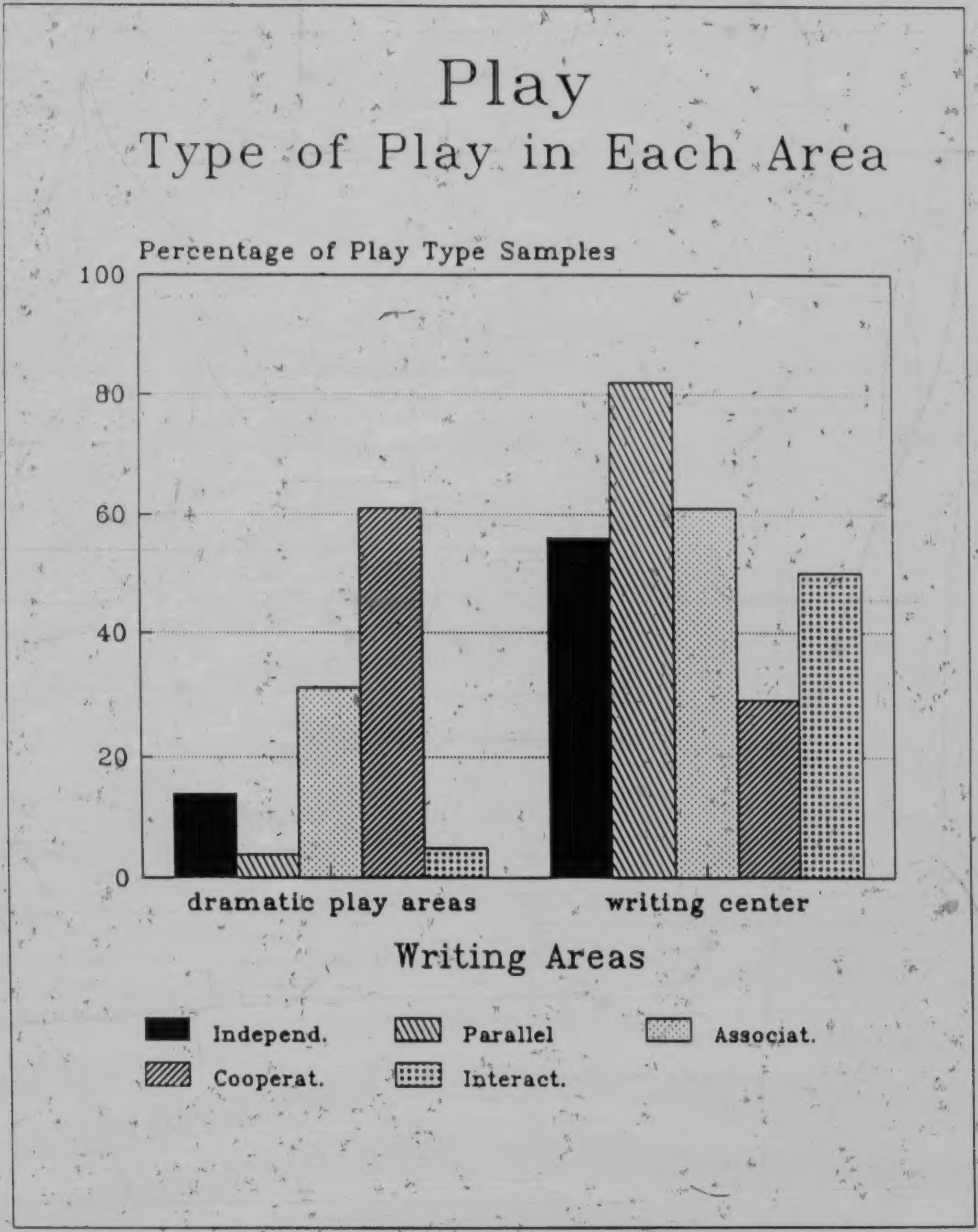
Interactive

I have included in my observations, a fifth type of social play - interactive. In this category, I have included any type of writing play in which a child was interacting directly with an adult. In most of these occasions, there was scaffolding, coaching, encouragement, teaching, and participation - on a playful, informal level. The child was 'in control' of each play session because the spontaneity, free choice and pleasure was retained, but the adult was helping learning to occur by using their expertise in writing to help the child. There were not the traditional formal writing lessons nor practice worksheets. Rather, the adult was joining with the child in his/her writing activity, taking the child from where she/he was at and enhancing the writing in some unique way. (See Chapter 7 for a more in depth discussion of the adult role.) This interactive role seems to fit best in the social play domain because of the reciprocal roles and responses involved. Sometimes, the adult would have the child explain a procedure or lead the writing play. It was not always adult controlled nor directed. Part of social learning is developing communication skills with adults. And the social play was different than when they were interacting with other children.

In Figure 3, quantity of writing samples in the writing center is compared to that occurring in the dramatic play centers.

Interactive play was seen in both play areas, but occurred much more frequently at the writing center than in the dramatic play areas. The writing center seemed to be the 'natural' place to develop or enhance writing skills with children.

Independent, parallel, and associative play occurred much more frequently at the writing center as well. This suggests that children engaged in writing to suit their own needs, to work on their own writing problems, or to explore with materials while at the writing center. As they wrote, they may have just been enjoying each other's company without communication, or they may have moved to the higher level of associative play by communicating about their writing projects.



Play

Type of Play in Each Area

However, the cooperative writing play showed a completely different trend. Cooperative play occurred twice as frequently in the dramatic play areas as in the writing center. Thus, the collaboration, planning, implementing of group projects (a high level of play development) can better be fostered by encouraging dramatic play writing. The writing center served one purpose while the dramatic play centers seemed to serve another in fostering writing development in young children.

Social Writing Play By Age

Figure 4 shows some interesting data relevant to age difference. When we look at the types of social writing play by comparing them across age clusters, we see that there are significant differences. The children that are Early 4's (4 yr. to 4 yr.6 mo. in September) showed predominantly independent or parallel writing play.

The 5's (age 5 and up in September) most frequenly wrote independently or cooperatively. At first glance, it would seem that there was not much change in the social play over a year's time because the early 4's also did a lot of independent writing. In actuality, though, when the writing samples are compared, the 5's independent writing was at a much more complex level than the Early 4's (See Chapter 6 for more data), suggesting that the level of writing activity was more detailed and elaborate.

In addition, the 5's social skills had increased to a

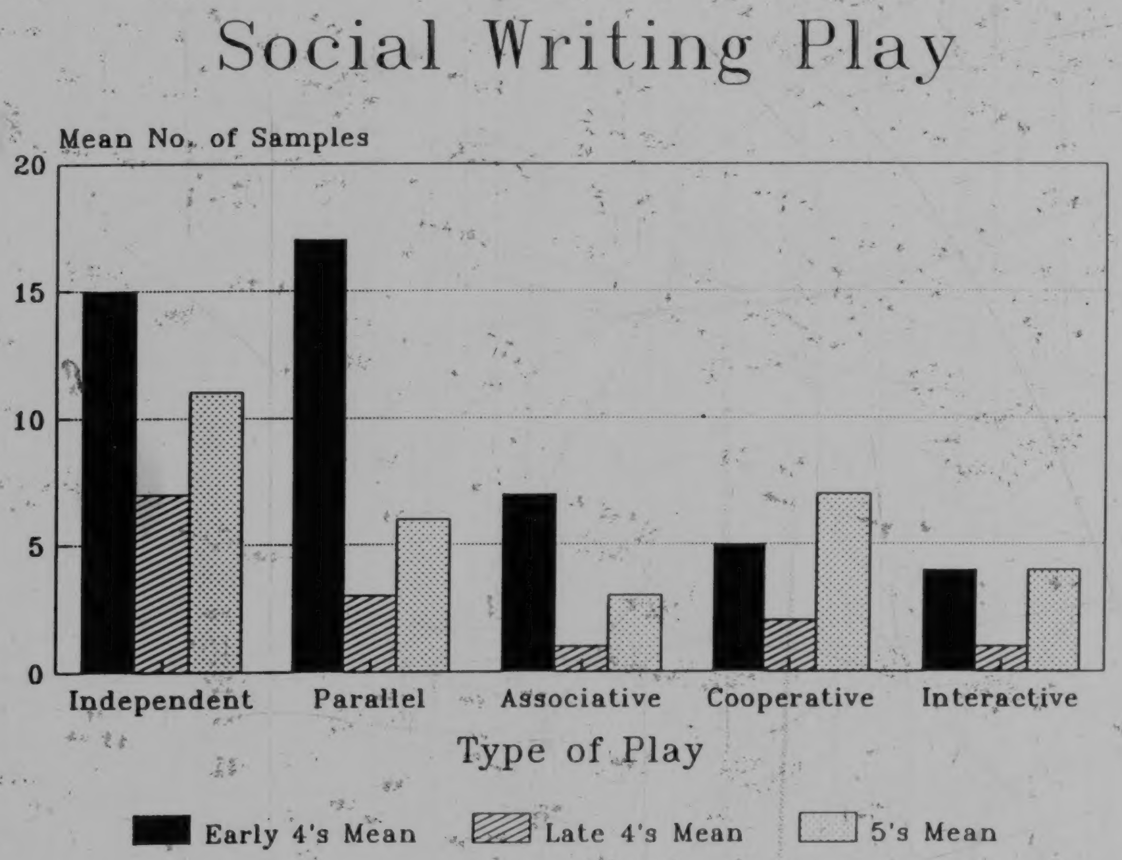

Social Writing Play
Mean No. of Samples
20
15
10
5
0
Independent
Parallel
Associative
Cooperative
Interactive
Type of Play
Early 4's Mean
Late 4's Mean
5's Mean

Figure 4

level that allowed cooperative play to flow naturally from their activities. It seemed as if they deliberately created purposes for a partner or small group to become involved in some writing activity as part of their play. It may be too, that by this age, the children were more aware of the role of writing in the world outside the classroom. This could be substantiated by looking at the interactive play. The 5's were very often involved with an adult, seeking information, learning, responding to encouragement. They seemed to be working to combine the writing symbols for new purposes and explored them fully both at the writing center and in the dramatic play areas. For this group of children, there did seem to be an increase in interactive writing play according to age.

Play With Objects

Object play is the ability to use tools, to participate, and to create showing versatility using objects during play. There are motivating factors inherent in the external world which prompt the child to play. Stimulus properties such as novelty, complexity, and manipulability motivate the child to interact with objects (Johnson et al, 1987).

All writing play is play with objects. After all, there seems to be an infinite variety of writing implements and surfaces that can be combined. Object play has been analyzed and researched according to cognitive development. From descriptions by Piaget (1962), Smilansky (1968), and Rubin, Fein, & Vandenberg (1983), it seems that object play breaks down into two categories.

At the earliest stage, there is a functional or motoric presymbolic component to the play. That is, children practise and repeat indiscriminantly, in unpredictable ways trying to master what various objects can do. This play is simplistic.

The later stage of development in object play has a constructive, symbolic structure. The play becomes goal oriented in that it is organized and sequenced. There seems to be an awareness of convention and ritual. This play is more complex.

In writing play, then, we should see these differences as represented in the actual writing products themselves. As discussed in Chapter 6, there appears to be an earlier functional play or exploration in scribbling, in mock-letter and beginning letter formation, and finally in the intent-to-represent phase. Following the functional exploration in each of these three areas, there is a shift to complex creation. There seems to be a link between the cognitive processes of object play and beginning writing processes in young children. The writing samples will be further discussed in Chapter 6.

Play With Symbols

Symbolic play links closely to object play. As a child moves from the earliest stage (pre-symbolic, mastery, practise...) to symbolic play there is a discernable difference in the play with objects. But to hone in specifically on the symbolic development, we need to step beyond the objects and think in terms of pretence.

To elaborate, then, we'll begin with Piaget's suggestion that in symbolic play, a child is beginning to use a scheme that is familiar and part of a ritual of schemes. For example, a child has a writing schema without a learning objective. At Piaget's next level of symbolic development, the child is using the same objects and the usual application, but is now assimilating them to new objectives. These differences can be illustrated in something as simple as writing your name.

Mathew knew that his name was a complicated series of letters of precise shapes. But in September, at age 3, he did not know how to produce the exact replica of each letter to write his name. Instead, he happily produced dots, dashes, and slashes. But, by January, he began to sense the inadequacy of that writing schema. He became aware that there needed to be something more, that the markings which previously were his name were no longer adequate and he focused directly on mastering the letter shapes of his name exactly. He progressed to a new stage of learning because of his new objectives in his assimilation and accommodation of writing schema.

Pretense gives the child a chance to mime, a chance to play or invoke the schema in question. Every time I asked children to write their names to label art work, they had a chance to invoke the writing schema. Even though they could not really write their name to the adult standard, they had a chance to play at writing it, or to mime writing it. Their marks had the opportunity to stand for the real thing and thus became a symbolic link, a chance to pretend.

Piaget, on page 54 of the Johnson, Christie, and Yawkey text (1987), defines three types of symbolic play.

The first type involves the application of one symbolic scheme to new objects. For example, when a child picked up a pencil to write, he/she would then engage directly in the writing scheme from their own experience producing writing with that pencil. This is the emergence of symbolic play.

The second type involves only one symbolic scheme but an object may be substituted for another or the child may act like another person or object. With provision of writing materials in the dramatic play areas, children often engaged in behavior that was acting "as if" they were other people. They "were" aircraft inspectors, doctors, pharmacists doing writing. It was "as if" they had the actual writing skills of those people. The imitated behaviors of writing were borrowed from other models.

In addition, children would often designate a letter or mock letter combination to stand for a particular meaning. For example, the following writing specimen stands for "Danger" (Figure 5). The writing became transformed "as if" it actually did say "Danger".

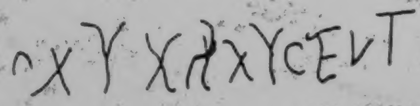


Figure 5

The third type of symbolic play involves planned combinations of symbolic schemes and a sequence or pattern of behavior. This involves the entire writing play scene as in an aircraft inspection (see chapter seven). As the child matures, she/he engages in pretend activities while adopting the role of another person showing a new level of symbolic development. The child can infer and imagine the role identity behind the pretend actions.

Writing can become part of this role enactment as suggested earlier in the cooperative play description. For example, Glenn wrote "as if" he were an aircraft inspector. As a result of these dramatic play scenarios, children are developing concentration, persistence, and attention to detail. They are seeing the play episodes as a whole and demonstrate sophistication in symbolic development.

Beyond Piaget's stage of symbolic development, children progress into playing games with rules. A link that may be made in the writing growth for children is the progress they show as they move from random writing forms to preference for and desire to use Standard English in writing. This is certainly an area of many rules.

Piaget suggests that the mastery play and the later symbolic play emergence develops in the infant ages. I saw evidence of this type of play with writing emerging at the much later ages of 4 and 5. Perhaps because writing is a more abstract and complex activity, the corresponding emergence of pretence writing play has its onset later.

Pretend actions and objects range in difficulty according to the type of object transformation, the level of transformation, and the content. Transformations involving the self are the first sign of symbolic play. For example, when Vanessa pretended to write a grocery list, or when Morgan pretended to write a recipe, these were simple transformations. A more difficult type of transformation occurs when the pretence becomes outer-directed, as when any other object or person becomes involved in the pretence. When Hailey told Malia, "You write me a letter, okay?", this was evidence of a complex transformation. The third factor to consider is the content of objects and actions - the quality and depth of the play. The combination of any transformations suggest sophistication in pretend play sequences.

There seems to be some discrepancy in Piaget's classifications when we look at the levels of transformations and pretence in writing play. For example, if we were to say to a child, "pretend you are writing", and give them a paper and pencil in which to do so, it is virtually impossible _not_ to write. Any marking made is some type of writing (scribble writing, letter or mock-letter writing, and so on). So there is no level of transformation from this view. Writing is writing. The writing may be at different levels or stages, or show maturity of development of symbolism.

To illustrate the inability to transform the writing material or the writing activity, I asked Glenn what the difference was between real writing and pretend writing. Glenn thoughtfully replied in gesture, showing his hand grasping an imaginary pencil and making writing-type motions in the air.

Another example occurred during an aircraft inspection episode. Blair was my assistant and was stymied as to how to record the information on his paper. He looked blankly at me and said, "Teacher, I don't know how to write that." So I showed him some previous Inspection Reports and he studied them closely, and then nodded smugly. "I know how to do that", he replied. For the rest of the inspection, he wrote occasional letters, mock letters, and some scribble. The next day, when a different child was about to be the assistant for another inspection, Blair came up to him and discreetly told him, "It's just pretend writing." And the child nodded and began confidently writing using scribbles, mock-letters, and letters to make his report. Blair had the metacognitive awareness that there was a transformation, but he seemed unaware that the marks that he made were still actually writing, and the activity he was engaged in was still actually writing. The pretence and symbolic role play was highly developed and therefore could be considered a very high level of symbolic play. In contrast, there was no actual transformation because the writing activity and product was really writing. There is a polarity of thought here.

Motor Play

As we know, babies develop their motor skills in a short period of time. Within two years of their birth, they have usually learned to control gross motor movements and can sit, stand, crawl and walk. Fine motor skills have developed to the point that they can grasp manipulatives and play with objects. From this object manipulation, the baby acquires informal, practical, or intuitive understanding of the objects and their actions through dimension, space, and cause and effect relations (Johnson et al, 1987). All of this motor progression development depends on physical development, experience and practice. Motor play occurs in play with objects, people and symbols. Writing play enhances this motor development because it indeed involves objects, people, and symbols.

This motor development through writing overlaps with object play. Because the physical skill of writing cannot be developed without the practise and experience gained by using the writing materials themselves. Gross motor coordination develops with the random larger, more uncontrolled types of writing, painting, or drawing. Fine motor coordination develops as each of the children work to keep their writing within small and restrictive spaces according to paper size. Also, they refine their writing products, moving from the freer scribbles, invented mock-letters, to replicating the upper and lower case letters of the alphabet with consistency. The children learn to control vertical, horizontal, diagonal, and curved lines in multitudes of combinations.

Combinations of Play

I have examined writing play according to each of the separate dimensions of play, and it is now useful to examine some of the current combinations and blending of these dimensions. In the mid 1970's, Rubin and his associates combined Parten's social participation scale with some of Smilansky's adaptation of Piaget's cognitive categories allowing for both of these dimensions to be assessed simultaneously. We now have the cognitive categories of functional, constructive, dramatic, and games cross three social categories of play: social, parallel, and group play.

When we look at the cognitive levels, we see first the functional play which corresponds with the early stages of children's writing with random or repetitive scribbles, or beginning letter or mock-letter formation. This, of course, can be done alone, and can be considered solitary play. If other people are nearby, this functional writing may be done in parallel social play, or it could be done within a group play situation with or without rules.

The second cognitive level is constructive play in which objects or materials are used to make something. Looking at the writing center activities, children were observed making letters, pictures, stories, mail, and books across all three social dimensions (solitary, parallel, and group play).

Dramatic play is the role playing or the make-believe transformations. Again, these occur across the three social dimensions as well. Malia wrote in the pharmacy alone. Vanessa and Hailey worked side by side at the reception area doing letters. Glenn was part of an entire group in the aircraft inspector role.

The fourth cognitive level is the games with rules in which recognition of and acceptance of preestablished rules occurs in solitary, parallel, or group social play.

Rubin (1980) also referred to three additional categories of play: unoccupied, onlooking, and transitional behavior. None of these three fit into the social or cognitive categories, but they are typical of children in any program. In my program, there was unoccupied time, when a child was not engaged in any play. Often children would be onlookers, observing others writing, perhaps to increase their own confidence or to see how writing is done by others. Transitional behavior was also observed as children moved from one play area to another.

The non-play category suggested by Rubin (1980) encompasses all those activities which must conform to preestablished patterns such as academic activities, teacher assigned tasks, activities involving coloring books, worksheets, computers, and educational toys (Johnson et al., 1987). Although writing often is considered an academic activity, I would argue that in my program it was not, based on the nature of the writing. Rather than having the teacher-assigned tasks and directive workbooks, the children had the freedom to let the writing be what they wanted it to be; they were intrinsically motivated to write; the process of the writing was emphasized; writing was freely chosen; and finally, the children enjoyed writing. All of these characterize play as the next section will outline.

Characteristics of Play

There are five main qualities that classify play according to Johnson, Christie, and Yawkey (1987). One is nonliterality, in which play events are characterized by play form or boundary that separates play from everyday experience. Children have internal reality, freedom to choose new meanings for things, freedom act in new ways, perhaps assuming "as if" positions. All of these have been illustrated previously by examples of writing behavior of these children.

Secondly, there is an intrinsic motivation, play is motivated from within the individual. When I consider that I collected 618 writing samples from a four month period, it seems that indeed this was an intrinsically motivating activity. Children did have a strong interest in and love for writing.

If you have a process orientation to an activity versus a product orientation, then the activity could be considered play. The absence of pressure on these children to produce Standard English left them to create and explore with flexibility all modes of writing.

Children consider an activity play if it is freely chosen, but consider the same activity work if it assigned by the teacher. In my program, I may have directly asked individual children to come and write perhaps a total of twelve to twenty times. When I did, though, it was to redirect misbehavior, or encourage writing participation from a child who was in a rut with repetitive play in another area. Even then, no particular assignment was issued. The child could write whatever they wished and in that way the element of play remained.

And finally, play is usually marked with signs of positive affect; children have pleasure and enjoyment. These children definitely enjoyed their writing times.

Two other characteristics of play are sometimes included in play descriptions (Rubin, Fein, and Vandenberg, 1983), although Johnson, Christie, and Yawkey (1987) have chosen not to list them as being inclusive descriptors for all play. One of these is freedom from externally imposed rules which would exclude all games with rules; and for writing play, it would exclude all conformity to Standard English. Secondly, there must be active engagement. This, too, is restrictive in that it would exclude daydreaming - an essential part of the writing process.

So, this broad definition of play, with its five qualities previously listed, would include a multitude of activities. Any subject in a school program could qualify as **play** but most of these five play elements would need to be present. The teacher responsible for setting the tone of the classroom has the opportunity to make learning a self-motivating, pleasurable activity in which children would be able to choose activities, respond spontaneously and imaginatively. This is the child-centered play-based way.

In this study, the children learned through their writing play. They learned social skills; developed organized writing patterns; increased symbolic functioning, representation, and transformation; increased fine and gross motor coordination; and acquired a healthy self-concept of themselves as writers. All this represents learning on a very holistic level (S.P.I.C.E.).

Based on this study, I believe that writing can be encouraged in preschool programs as another play area. Rather than introducing writing to children by more traditional methods, why not let the children **play** with writing?

Chapter Six

Writing Sample Analysis

This chapter will be used to describe the writing that was collected from the children during the time of the study. Rather than use conceptual frameworks developed by early literacy "experts", I have decided to use a novel approach analyzing the writing as it substantiates play.

When I grouped the writing according to the age groups, I began to see the beginning of several patterns. There seemed to be a few phases in the emerging writing that could all be described in terms of exploring followed by playing.

As discussed in Chapter 2, exploration is a stimulus-dominated behavior concerned with acquiring information about an object, while play is an organism-dominated behavior generating stimulation and is governed by the needs and wishes of the child (Johnson et al, 1987). It seems as if the children in this study first explored and then played in various phases.

There seemed to be a functional, repetitive, and practising **exploration** of scribbling, of mock-letter and letter formation, of word and message formation. There also seemed to be an exploration of the functions of writing. This exploration time seemed to vary according to each child depending on his/her writing development. It's as if the child is asking, "What can this ______ do?" during the exploration period.

Following a time of exploration in which the writing was random and without purpose, a gradual shift occurred. Each phase changed to have a coherence and purpose in the writing and a freedom to test the boundaries of each particular facet of writing. This is the **play** in writing. The child seemed to be asking, "What can I do with ______?", during the play period.

Within this group of children, I also noticed that there were clusters of similar writing exhibited according to the ages of the children. I have identified them as follows: Early 4's (4 to 4-6 in September), Late 4's (4-6 to 4-11 in September), and 5's (5 and older in September). Figure 1 shows how the writing naturally clustered for this group of children. The children that were part of the Early 4's seemed prolific in their writing. The Late 4's seemed to do little writing, but the interest seemed to be rekindled by age 5.

Mathew was 3-7 in September and was the only 3 year old. I collected his writing samples into January and found that he was well into approaching the Early 4's type of writing at that time. His work will be described individually, but the other groups will be described collectively being represented by at least two children from each age category.

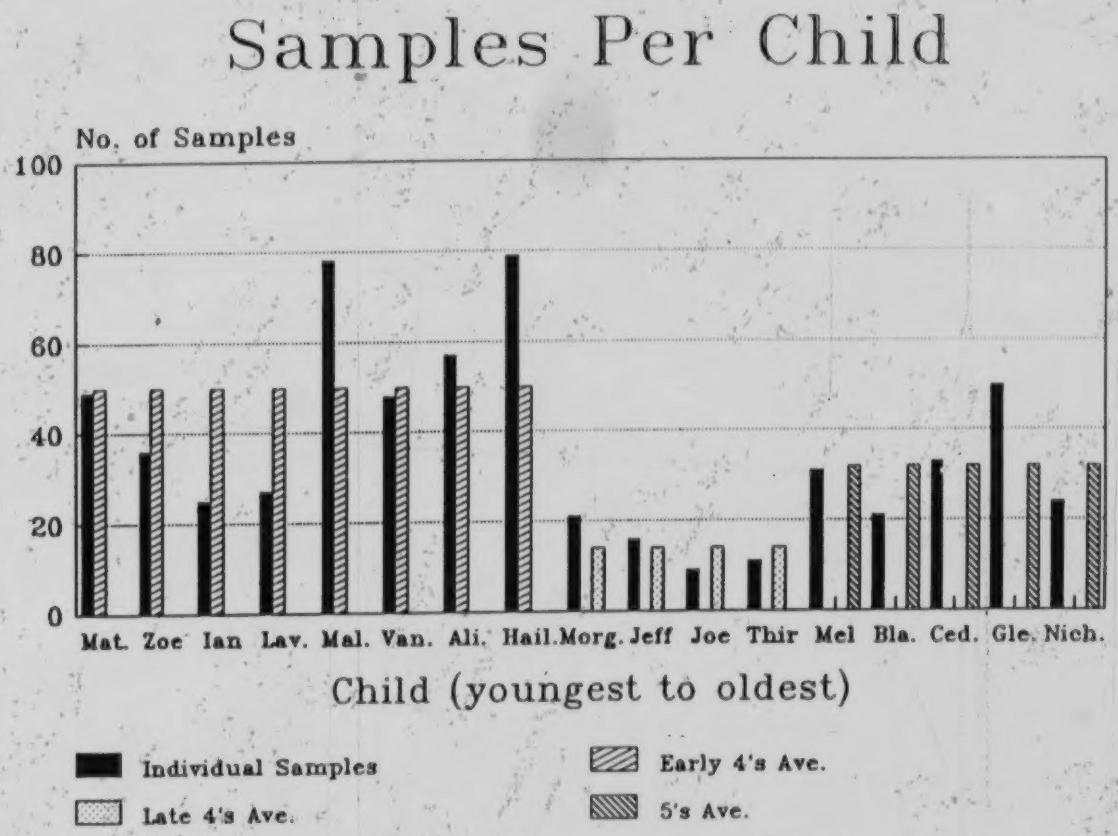

Samples Per Child
No. of Samples
100
80
60
40
20
0
Mat.
Zoe
Ian
Lav.
Mal.
Van.
Ali.
Hail.
Morg.
Jeff
Joe
Thir
Mel
Bla.
Ced.
Gle.
Nich.
Child (youngest to oldest)
Individual Samples
Late 4's Ave.
Early 4's Ave.
5's Ave.

Figure 1

Miniaturized writing specimens for Mathew, Malia, Hailey, Thirza, Morgan, Jeff, Cedric, and Glenn are to be found in Appendix D. The reader is encouraged to glance through them before reading further. Entries are categorized according to journal writing (JW), paper samples (PS), and home writing (HW). Each is numbered with either a page number or a sample number for easy reference and the dates have been given when available.

When commenting on scribbles, I have referred to Rhoda Kellogg's (1970, p. 15) description of simple and complex scribbles. Following is an illustration acquainting the reader with Kellogg's basic scribbles.

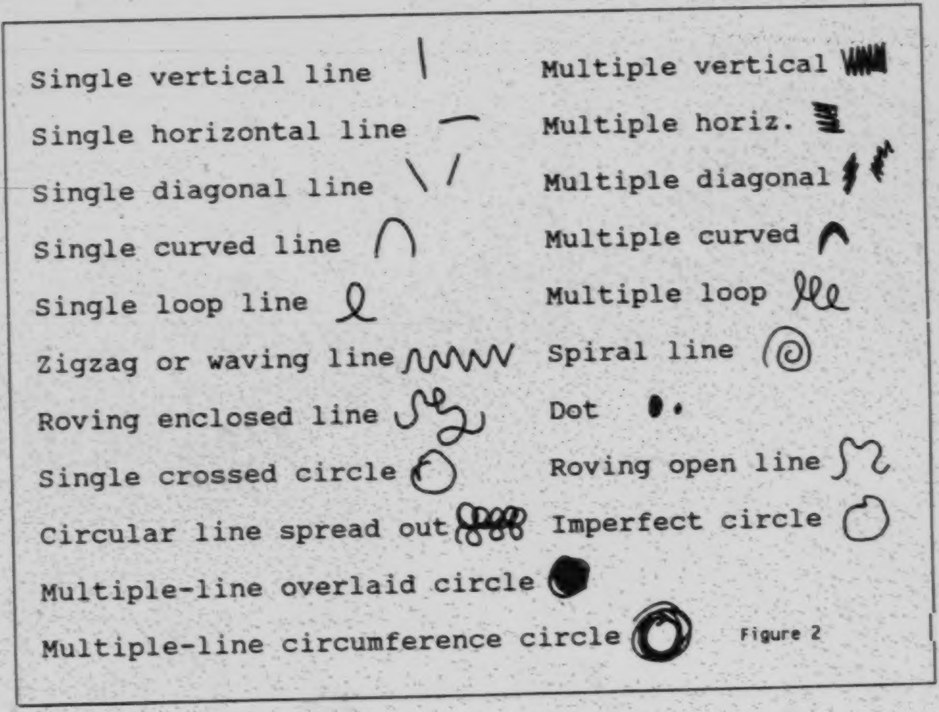


Figure 2

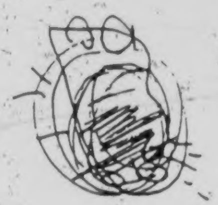
Any combination of the above scribbles changes the level from simple to complex. The amount of work on the page also contributes to the quality of the scribbling. One or two fine or faint lines is more simple than a full page of strong or bold lines overlapping each other.

Children begin to scribble as soon as they are able to hold an implement in their hands, so from the age of several months and upward, children are using scribble as part of their writing and drawing repertoire. Analysis of this scribble segment of writing will give an indication of a child's motor control and scribbling competence. In addition, it will give us insight into the continued use of this previously learned writing competence as a writing strategy even though the child has moved into a more refined pattern of writing.

Mathew

It would seem that three year old Mathew began in September with little knowledge about writing. However, when we study his writing samples in depth, we notice that Mathew began the year playing with scribble. Having previously gone through scribble exploration, he now has confidence in his work (very few light or single lines). The work is bold, complex and strong with little repetition.

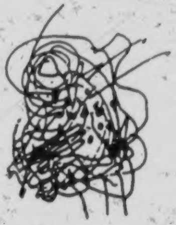
Mathew is using all of the basic scribbles outlined by Rhoda Kellogg (1970). For example, in JW p.3, Mathew has used single horizontal lines, multiple horizontal lines, single diagonal lines, imperfect circles, and a single crossed circle. In addition, the lower case letter "a" appears.



JW p.3

Figure 3

On JW, p.6, Mathew used dots, a circular line spread out, and a roving enclosing line.



JW p.6
09/14/89

Figure 4

So it continues for a good portion of this journal; Mathew is combining in free combinations, in a playful way, the full dimension of scribble. There is an underlying purpose in these scribbles suggesting his competence. JW, p.6, showed each new scribble being added to particular parts of the page. Each is not superimposed on the other. Instead, there is an aesthetic arrangement and balance achieved with the complex scribbling. It's as if Mathew were saying "What can I do with this brown felt pen on this page?" This would be indicative of a playful attitude versus an exploratory attitude.

Compare this to JW, p. 13, in which Mathew is using a pencil. The scribbling on this page is faint and random with little evidence of purpose or pattern. It seems as if he were exploring pencil writing. As if he were saying "What can this pencil do?" Piaget would suggest this is still an exploring behavior.

JW p.13 Figure 5

Mathew's writing development progressed through the months as noted from samples that were dated. See Figure 6. In September, eight of his writing samples were scribble, and one was mock letters (sample 34 from paper samples). In October, four samples were scribble, two were mock letters, and one had real letters. In November, six samples were mock letters, and one real letters, and scribble was nonexistent. December's samples were both letters and mock letters. By January, Mathew had reached a peak of writing interest and growth. One sample was scribble, thirteen were of mock letters, and twenty-five were of letters. It seems

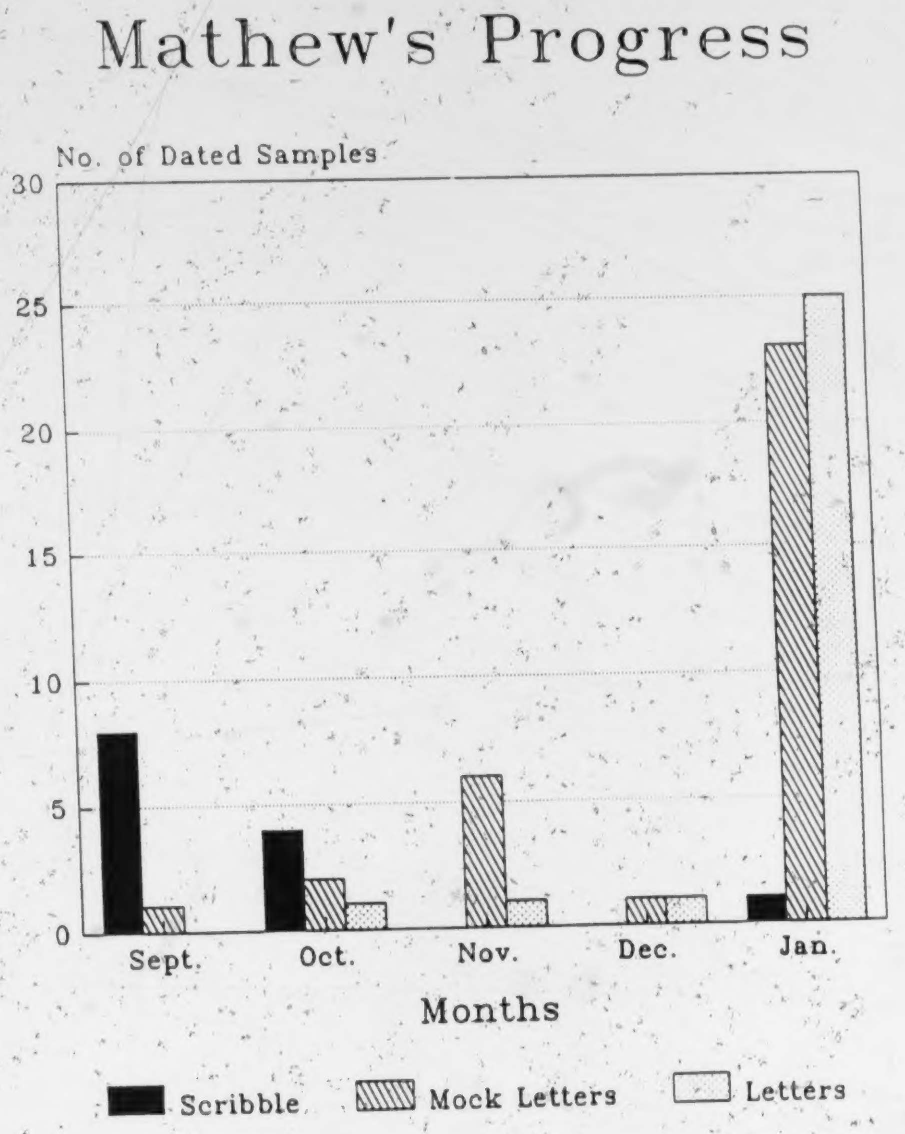
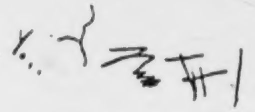

Mathew's Progress
No. of Dated Samples
30
25
20
15
10
5
0
Sept.
Oct.
Nov.
Dec.
Jan.
Months
Scribble
Mock Letters
Letters

Figure 6

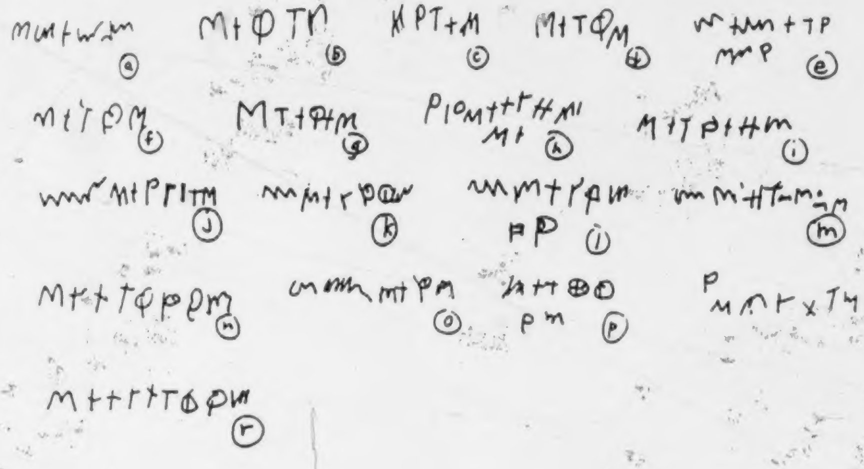
as if Mathew had moved into a new stage of writing awareness. Scribbling had mostly been abandoned, as if its intrigue was now obsolete.

It seemed as if Mathew had become aware of the writing around him. He noticed that his mock letters from PS 34 were not adequate for recognizing his name.



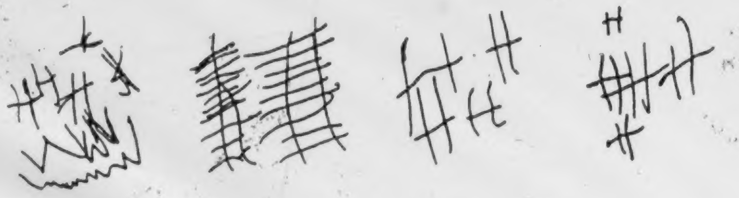
PS 34
09/13/89 cubby label
Figure 7

HW 4 shows his search for consistency in name writing.



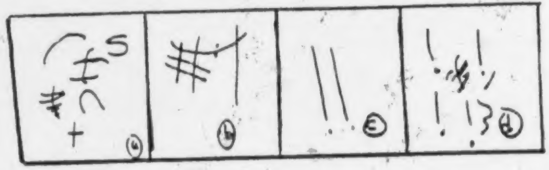
HW 4 01/07/90 Figure 8

In this transitional period, Mathew showed signs of both exploration and of play. JW 26, 29, 30, and 31 show dimensions of exploring letters.



JW p.26 JW p.29 JW p. 30 JW p.31 Figure 9

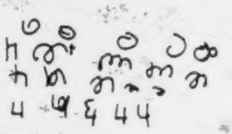
These undated samples were probably done in September or October because of their placement in the journal. But he was still exploring some elements of letter and mock letter creation in January, four months later, as shown in PS 17.



PS 17
01/19/90
self-made bk.

Figure 10

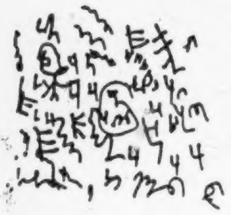
The first two writing pages of this book are random exploration. The last two pages of PS 17 show the play surfacing. The pattern of linearity and consistency is evident. In PS 22, again we see the play.



PS 22
01/22/90

Figure 11

Mathew had generated four lines of mock letters and numbers using the patterns of lines. He has gone from the top to the bottom with a systematic purpose and he has left spaces between each symbol. PS 28 show the play of both scribble and letter/mock letter being combined.



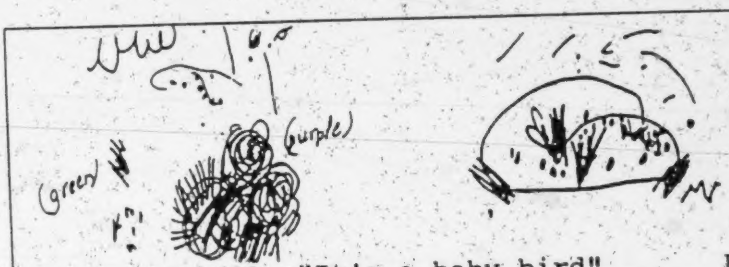
PS 28
01/25/90

Figure 12

Because Mathew has conquered "scribble", it does not mean that he will not use it again. It is part of his writing repertoire, but not part of the frontier edge of his learning about writing.

He had moved on to letter acquisition by January. The exploring gave way to full-fledged play. It was pleasurable for Mathew as evidenced by his intrinsic motivation to prolifically produce more and more writing.

Mathew's interest extended into exploration and play with different writing forms. In September, he wrote in his journal at the writing center doing mostly scribble play. He also used loose paper in which some of his scribble writing became (after the fact) a story. For example, PS 2 and 3 were labelled after completion.



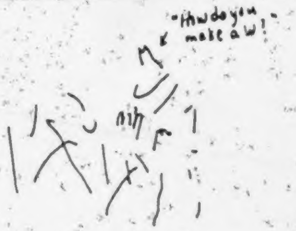
PS 3
09/13/89
"Baby lion"

PS 2 09/13/89 "It's a baby bird"

Figure 13

When Cristina, the teaching assistant, came to talk to Mathew about his writing, he attached a verbal description to his work. Cristina had pencilled his comments on the back, "It's a baby bird" and "Baby Lion".

PS 6 shows his exploration of writing music. He was singing the alphabet song making a mark for each letter until he made a mark similar to a "M". His song stopped, and he commented to me "How do you make a "W"?

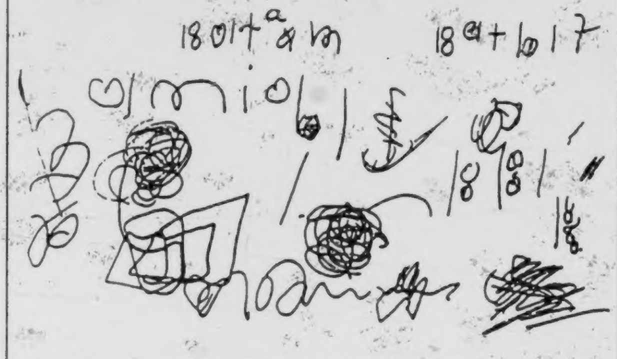

"How do you make a W!"

PS 6 10/11/89
singing "A,B,C,
D,..." as writing

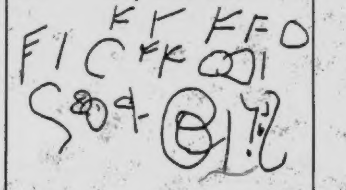
Figure 14

Other forms of writing that Mathew dabbled with were copying (HW 6 and 7); Key Word (PS 16); recipe making (PS 31); and phone numbers (HW 3).

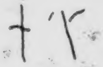
HW 6 Batmobile Batman Batbelt



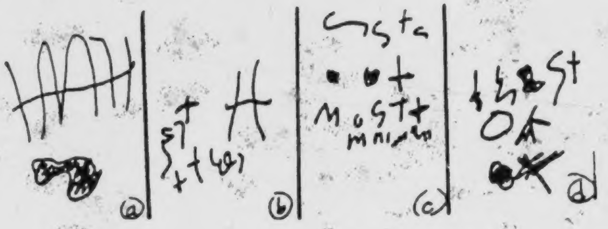
HW 7 02/03/90



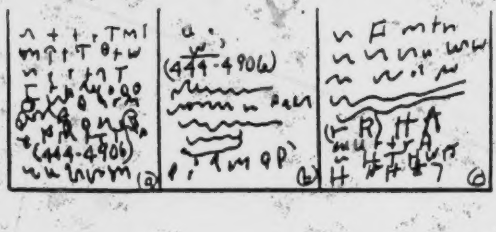
"OFF/CE/C" button from calculator



PS 16 Key Word "baby sister" 12/07/89



PS 31 02/10/90 Recipes from Mathew's cookbook



HW 3 01/06/90 Phone numbers

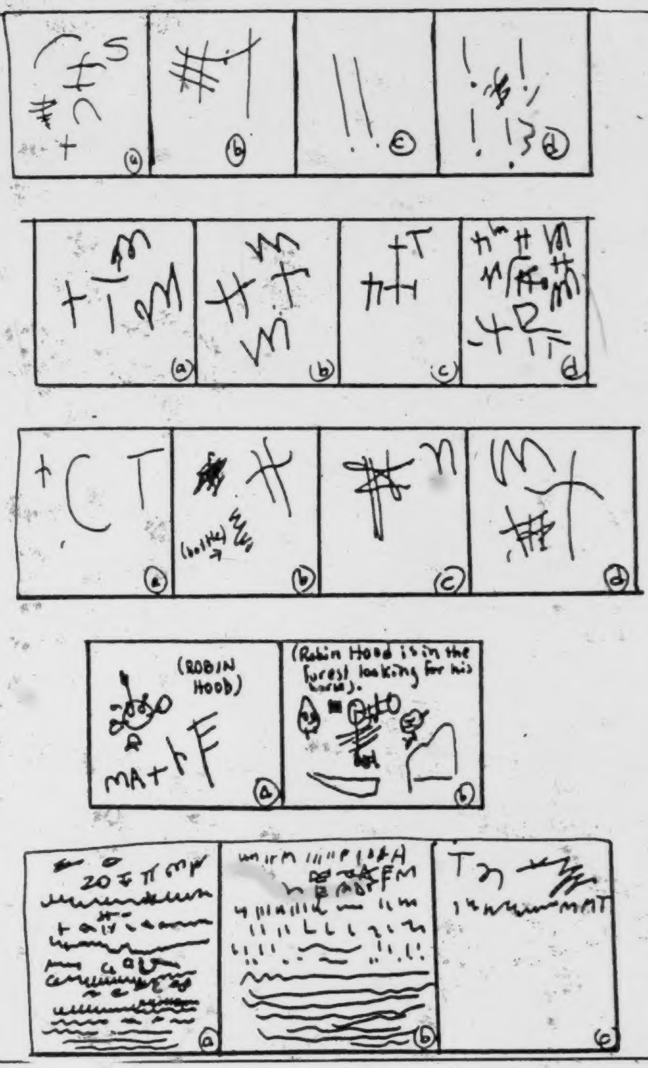
Figure 15

Mathew participated in Dramatic Play writing as well. PS 8 and 10 show the faint markings that he made in his October and November reports as an aircraft inspector.

PS 8 10/11/89 PS 10 11/03/89 Figure 16

Compared to his confidence and motor control with scribble writing in his journal from September, this could almost be interpreted as a regression until you consider that Mathew is exploring a new form of writing. Report writing is much different than journal writing. He had assumed an "as if" role of aircraft inspector, which gave him the power or ability to actually write a report. Combine that with his writing knowledge thus far, Mathew did very well. He wrote in the proximal zone of learning on his frontier edge. While these faint markings were going on the paper, Mathew was operating at a high level of symbolism and collaboration, accepting answers from the children then recording them. He nodded his head with each answer, posed his clipboard on his hip, and postured with authority. Considered in context, these faint markings were not a regression, but an indication of exploration in a completely new dimension of writing.

Story writing is another form of writing that Mathew was experimenting with. PS 17, 18, 19, 20, and 30 all illustrate Mathew's play in story format. Within ten days, Mathew had moved from exploring story (PS 17) to playing with story (PS 30).


(ROBIN HOOD)
MAT
(Robin Hood is in the forest looking for his horse).
MAT

PS 17
01/19/90

PS 18
01/19/90

PS 19
01/19/90

PS 20
01/22/90

PS 30
01/30/90

Figure 17

The elements of story that Mathew was working with at this young age were very basic. Stories were in books; they usually filled several pages; sometimes they had illustrations; and they had text. By PS 20, Mathew was beginning to realize that he could recreate a story that he was familiar with - Robin Hood. This is a successful strategy of story writing. And by PS 30, he had accommodated all of the above story elements, and had begun to play with them. He spent several days working independently with confidence and purposeful intent. This was his own story - an individual creation based on his beloved characters of the Teenage Mutant Ninja Turtles. There is a definite pattern evident - the story is several pages long and filled with text. The element that leads me to call it play rather than being a further stage of exploration was that Mathew was in pleasurable control as if he were saying "What can I do with 'story'? It had progressed from "What can 'story' do?"

Mathew showed through his writing samples that he had developed fine motor control as demonstrated in his scribble play. He had moved into exploring letters and mock letters. By the end of January he had written 27 letters - T,W,V,t,l,L,H,O,M,a,h,e,A,Y,N,i,c,E,S,P,K,R, D,F,Q,B,d; three numerals (4,3,2); and several mock letter forms - cursive, drawing, dots, dashes, mixed. Figure 18 illustrates Mathew's mock letter forms.

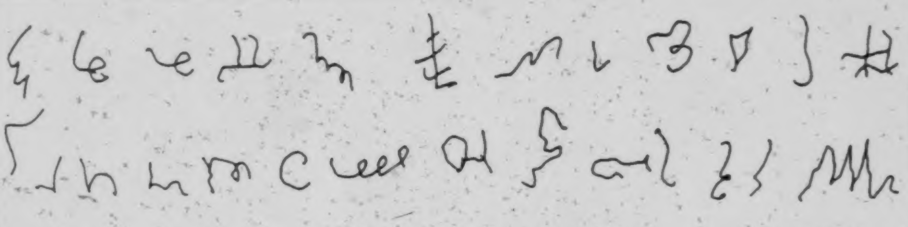


Figure 18

Mathew certainly acquired an impressive repertoire of writing skills within a very short period of time. He gained confidence in several forms of writing and he progressed in using varying writing types. By the age of 3 years 11 months, Mathew was well into the type of writing that was typical of the Early 4's.

Early 4's

To represent the Early 4's, I will use both Hailey's and Malia's writing on the basis that they are representative of the other Early 4's.

Both of these girls began in September using drawing, scribbling, mock letters, and letters. By November, their writing was dominated by letter and mock letter usage.

In September, Malia used the letters M,H,i,D,W,O as well as the mock letters shown in Figure 19. By the end of December she had dramatically added many more mock letters to her writing repertoire.

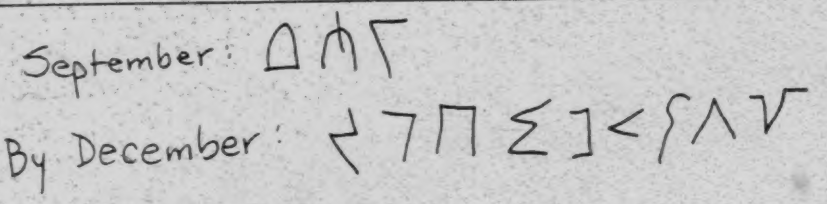
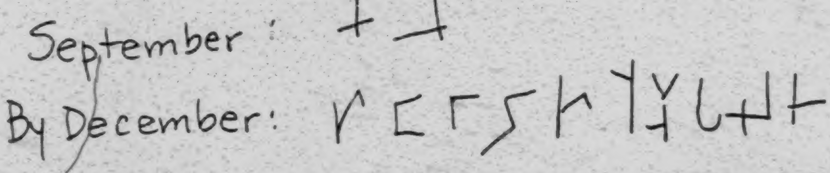


Figure 19

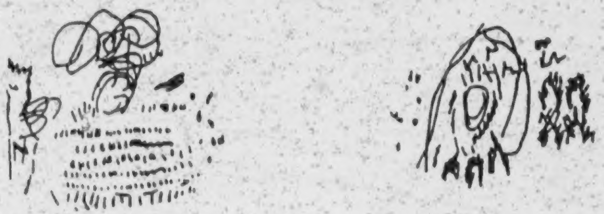
The only capital letters not appearing in her writing were J,P,Q, and X. She had 13 lower case letters that she was frequently using as well. So, her letter inventory increased from six in September to 35 by the end of December. Malia also had the numeral 5 in her writing.

Hailey had a very similar acquisition. In September, she used l,H,A,E,Y, and i. Through copying words and becoming more aware of other letters, she increased this to a total letter inventory of 27. The lower case letters used were l,o,i,b, and t. All but four of the capital letters (J,K,Q, and U) appeared in her writing within the four months as well. Hailey had only two mock letters at the beginning of the year, but added ten more by December. See Figure 20. Hailey had the two numerals 5 and 8 in her writing.

Figure 20

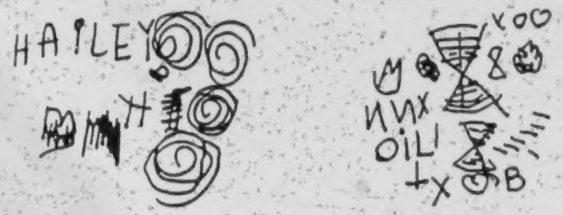


Both girls showed qualities of play in their writing. Scribble play was evident throughout, but did not dominate as it had been in Mathew's earliest writing. For Malia, JW p.12 and p.13 illustrate the complexity of scribble development. Not only is she using many colors in her design work, she has also used many of the basic scribble forms (dots, single and multiple vertical, horizontal, diagonal, and curved lines; roving open and enclosed lines; zigzag and waving lines; single and multiple loops; spirals; overlaid and circumference circles; and circular line spread out). The patterning displayed shows full use of the page in clusters, left to right, top to bottom, and line spacing.



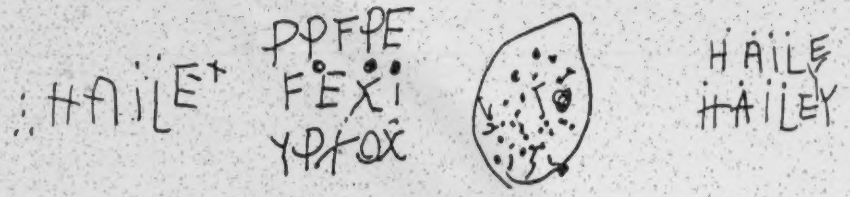
JW p.12 JW p. 13 Figure 21

For Hailey, the similar adept scribble play is evidenced in a few of her works. In PS 9, Hailey has played with the spiral using a multitude of colors. Whereas in PS 1, she has played with intersecting diagonal lines, with horizontal and vertical lines added to create 'bows'.



PS 9 09/14/89 PS 1 09/14/89 Figure 22

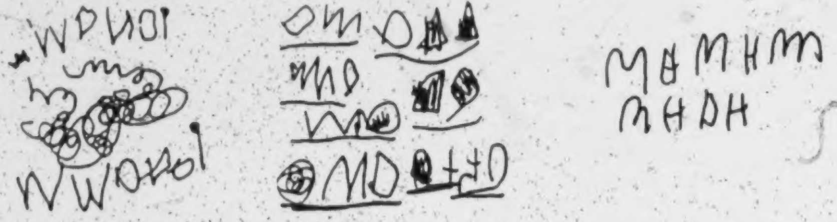
Dots, too, were part of the scribble play focus. PS 22 and 40, JW p.2, and HW 6 illustrate the dot scribble play.



PS 22 PS 40 JW p.2 HW 6 Figure 23

The scribble play is sophisticated, complex, and patterned. There is confidence in the control and purpose of the scribble suggesting its playful nature. Obviously, it continued to hold interest for these girls and was thus intrinsically motivated.

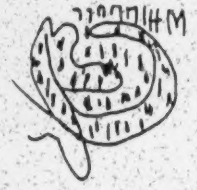
The writing of mock letters and letters shows evidence of both exploration and play. Malia was exploring mock letters and letters in PS 2 and 3. Her work is shaky, repetitive. It's as if she is saying "What do these letters do?" By PS 6, the exploring has stopped and the play has begun.



PS 2 09/22/89 PS 3 09/28/89 PS 6 10/4/89 Figure24

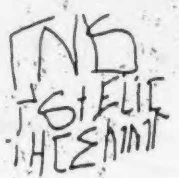
Malia has control of these letters now, and is freely creating with them in a playful manner. She seems to be asking the question, "What can I do with these real and mock letters?"

PS 9 shows a playful creation of a scribble pattern combined with mock and real letters in a multicolored array. She told me, "This is my name."



PS 9 10/16/89 Figure 25

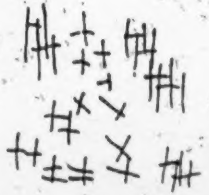
PS 12 is also full of mock and real letters. She asked me, "What does this say?" Both of these samples indicate a playful attitude toward using letters (real and mock) to create text.



PS 12 10/18/89 Figure 26

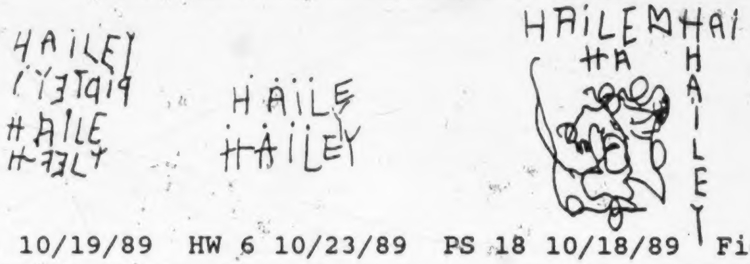
The text does not have to attain some abstract level of reality, it is created only for play. Malia is playing at writing as she combines the real and mock letters and assigns arbitrarily if the combinations should have any meaning. There is a lack of awareness of the Standard English system. What Malia has is a limited knowledge that writing is a combination of letters and mock letters randomly combined in unique ways. This is the play of the Early 4's.

Hailey has much the same type of writing exploration and play. In her JW p.6, Hailey was exploring the dimensions of making an "H". Her question was, "What can H's do?"



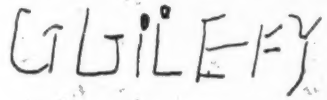
JW p.6 Figure 27

The play shows up in other samples. From HW 4 and 6, and PS 18, we see Hailey playing with her name. She is asking, "What can I do with my name?"



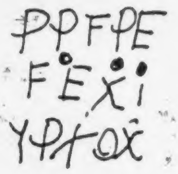
HW 4 10/19/89 HW 6 10/23/89 PS 18 10/18/89 Fig. 28

PS 32 shows a playful creation of a "word" to participate in the Key Word activity.



PS 32
11/08/89
Figure 29

Hailey wanted me to try and guess what the word was. This suggests that like Malia, there is little awareness yet of Standard English having particular consistent patterns for words. She has the complete freedom to create and play with making text in any fashion she can think of. No boundaries of reality have been created as yet.

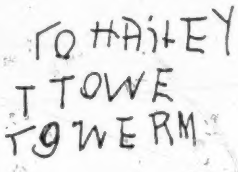


PS 40
11/08/89

Figure 30

The level of pretence is high. These letters have been transformed to mean "Yes, fishing." (See Figure 30).

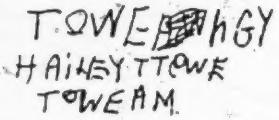
In Hailey's work, we begin to see the very beginnings, though, of a move towards consistency in words. PS 46 shows Hailey starting the second line over in an effort to match a model given.



PS 46
11/25/89
Figure 31

One of the adult students present in the program had given Hailey the words "TO WENDY" because Hailey wanted to give Wendy a letter. She struggled to represent it correctly, suggesting the slightest move towards awareness of accuracy in writing.

One month later, in PS 56, she has crossed out work she felt did not match the adult standard given as a model.



PS 56
12/06/89

Figure 32

The desire to produce an appropriate message was not matched by her current capacity to produce writing with systematic consistency. This deliberation and struggle for word control seems to evolve by a later age.

Late 4's

In stark contrast to the prolific playful writing of the Early 4's, there is little writing from the Late 4's. Because of the few number of samples obtained from this age group, I have opted to use three children's writing to represent the others from this age group. Following is a chart to summarize the type of work done by Thirza, Jeff, and Morgan (Figure 33).

It seems as if drawing and scribbling are dominant and letter writing of any kind has faded.[1] The majority of words written have been their own names used to label things (mailboxes, books, art). The

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*[1] Two of these children had been in my program the previous year and had been prolific Early 4 writers.

Late 4's

	Thirza	Jeff	Morgan
WRITING:			
(Separate)			
Drawing	2	1	27
Scribble		11	10
Words	3	12	3
(Blend)			
Draw/Lett	1	0	1
Draw/Words	5	3	7
Scrib/Lett	0	0	2
Scrib/Words	0	2	0

Thirza: 8 drawing related samples, 3 text. 72% visual

Jeff: 17 drawing related samples, 13 text. 56% visual

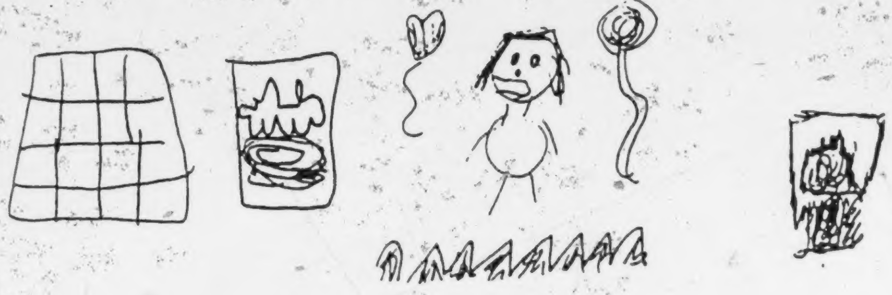
Morgan: 47 drawing related samples, 3 text. 94% visual

Figure 33

names, unlike the Early 4's, are consistently correct. It may be that the Late 4's have a new awareness of, respect for, and appreciation of consistency requirements. No longer do they seem free to create words in play. Rather, they seem hesitant and reluctant to write anything unless they can produce it with some degree of correctness. For example, each of the three children has copied words (Key Words, signs, messages). Another successful strategy to reproduce words correctly is to memorize them. For example, Morgan and Thirza had both memorized MOM. Thirza had memorized a phonetic string of letters that had been collaboratively done at home (HAHPDA) to represent the message "Have a happy day." It seems to be a time of knowledge acquisition and then demonstration, a type of practise and repetition. Each of these three told me, "I know how to write....". This was missing from the playful abandon of the Early 4's. It's as if the Late 4's are in an exploring period of word/message acquisition. The question these children seem to be asking is, "What do words do?"

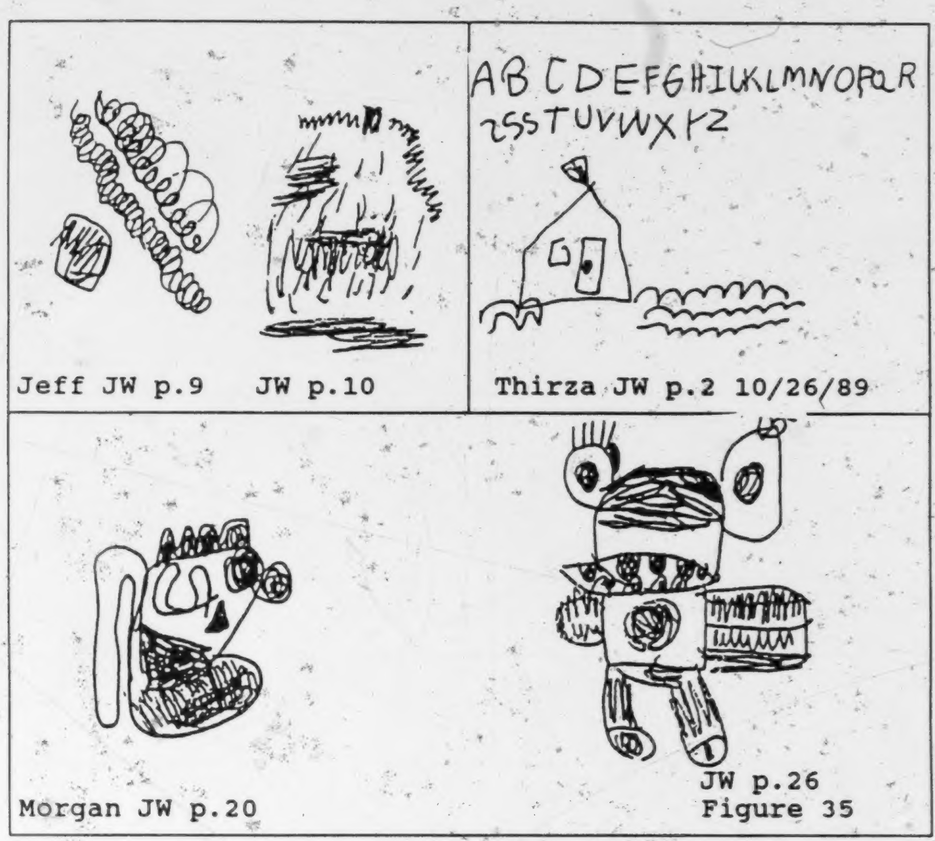
Concurrent to this writing exploration, is a strong dominating need to draw and scribble. The majority of the work had scribbles or drawings (Jeff 56%, Thirza 72%, and Morgan 94%). In contrast to the sparsity of writing, is the prolific scribbling and drawing. Perhaps this is a time for children to consolidate their previous writing knowledge and begin preparation to move into the next level of word creation. Drawing and scribbling provide a visual affirmation of wholes, of demonstrated motor coordination, of pleasing patterns. It may be a time of play of visual representation before the movement to written symbol representation.

In the scribbles and drawings of the Late 4's, we see many patterns. Enclosed boxes and hearts appeared (Morgan JW p. 29, Thirza JW p. 5, Jeff JW p. 5).



Morgan JW p.29 Thirza JW p.5 Jeff JW p.5 Fig. 34

There is practise in loops, waving lines, and zigzag lines (Jeff- JW p.9 and 10, Thirza- JW p.2, and Morgan- JW p.20 and 26). See Figure 35.



Jeff JW p.9 JW p.10

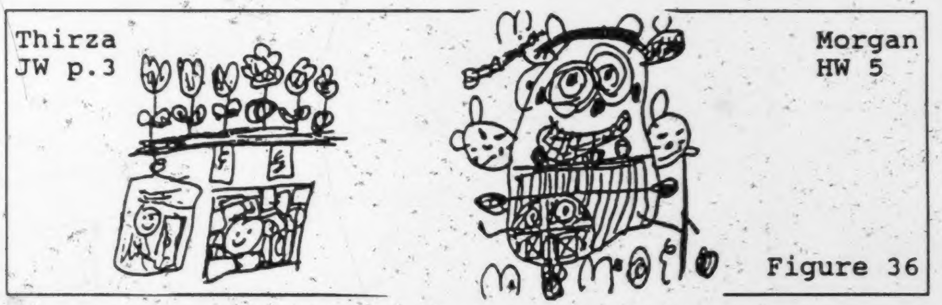
Thirza JW p.2 10/26/89

Morgan JW p.20

JW p.26

Figure 35

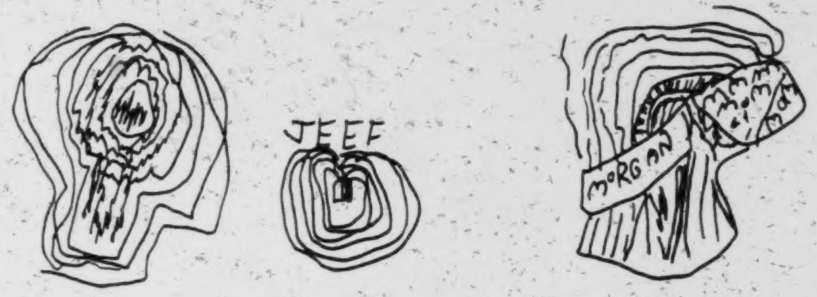
Identical objects are cloned and produced with consistency (Thirza- JW p.3 and 5, Morgan HW 5 and 6).


Thirza JW p.3

Morgan HW 5

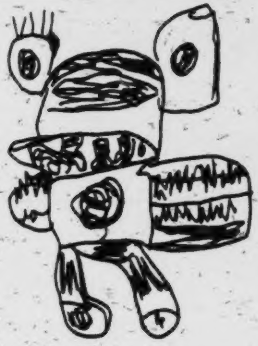
Figure 36

The same symbol appears in concentric reproductions (Jeff- JW p.16 and PS 4, Morgan HW 6).



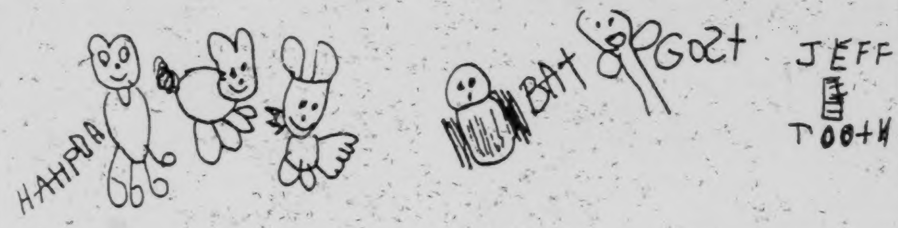
Jeff JW p. 11 Jeff PS 4 Morgan HW 6 Figure 37

Drawings are enclosed and detailed (Morgan- JW p.26).



JW p. 26
11/01/89
Figure 38

Everywhere there seems to be balance and symmetry There is an attempt to recreate known objects visually (Thirza- JW p.1 and 4, Jeff PS 11 - a tooth).



Thirza JW p.1 Thirza JW p. 4 Jeff PS 11 Figure 39

So, even though there is a glaring omission of story writing, generative letter strings, letter practise and play, there seems to be play in the drawing and scribble. This could be the lull before the storm, the rest before the arduous task of acquiring Standard English. Perhaps it is a time for gestalt- a time of pulling together and making wholes.

5's

The abstinence of writing of the Late 4's seems to fade as the child reaches the approximate age of 5. This statement comes from analyzing Cedric's and Glenn's writing to represent the other 5 year old children's work.

Following is a chart that describes the full scope of writing of these two boys. (See Figure 40.)

5's

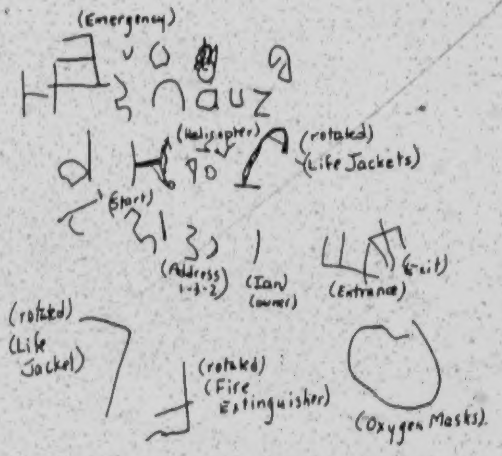
	Cedric	Glenn
WRITING:		
(Separate)		
Drawing	2	0
Scribble	9	3
Mock Letters	1	1
Letters	0	3
Name	3	4
Known Words	5	4
Phonetic Spelling	2	6
Standard English recall	0	7
Numbers	3	1
(Blend)		
Scrib/Letters	7	8
Scrib/Mock	0	3
Scribb/Words	7	8
Scribb/Nos.	4	4
Draw/Letters	2	0
Draw/Words	0	1

Cedric: 34 text related samples, 11 drawing. 76% text.

Glenn: 46 text related samples, 3 drawing. 94% text.

In contrast to the drawing/scribbling dominance of the Late 4's, we see a strong dominance of writing letters and words. The writing is different than the Early 4's, though. Whereas they were playfully oblivious of Standard English, the 5's seem to be focused on exploring and playing with words as found in Standard English. They showed a gradual change in their writing to reflect the change from asking the question "What can words do?" to "What can I do with words?" No longer was there a need to demonstrate to others how they could write a particular word. They were happy to be creating and producing words on their own using the following strategies.

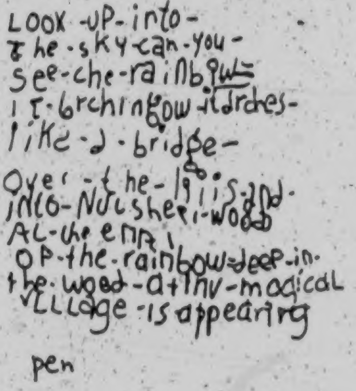
Glenn began to create words by using the initial consonant to represent each word. In his aircraft inspection, from PS 6, shown in Figure 41, we see that Glenn has recorded many words with this strategy.



PS 6
10/20/89
Figure 41

He read the message back to me, so his intent was conscious and controlled. I have marked in parenthesis the words recorded. Note that even though Glenn has progressed to a new level of writing development, his motor coordination and control are not developed to the same degree.

Another strategy used to create words is demonstrated in Cedric's self-selected task of copying one page of his storybook from home. See Figure 42.



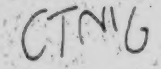
LOOK-UP-into-
the-sky-can-you-
See-che-raiNbow-
I I-brchingow-itdrches-
like-a-bridge-
Over-the-hills-and-
inco-Nucsheri-woods
AL-che enp
OP-the-rainbow-deep-in-
the-wood-a-tiny-magical
vLLage-is-appearing

pen

Figure 42

Cedric deliberated at this task for two afternoons and evenings in order to produce a great number of words of Standard English.

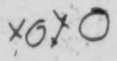
Cedric also showed a talent for predicting the spelling of a word. PS 1 shows his guess at spelling Saturn (CTMG).



PS 1
09/01/89
"Saturn"
Figure 43

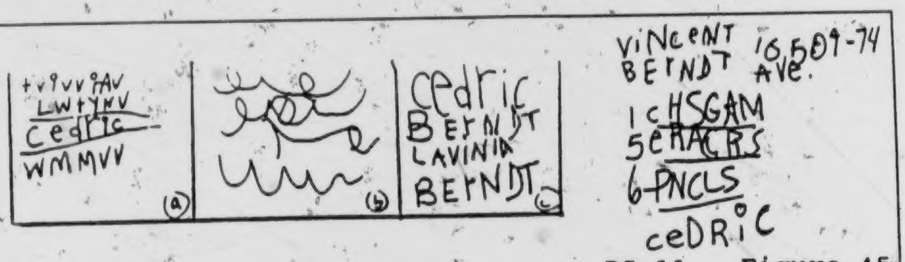
Cedric knew that Saturn started with a "s-s" sound which was the same sound as the first letter of his name, so by writing "C" as the first letter of Saturn, Cedric was demonstrating logical deduction and application of the phonetic dimension of the alphabet.

Using mock letters by conscious choice is another strategy. In PS 17, Glenn shows his use of mock letters to complete a medical report recording a patient's symptoms with speed.



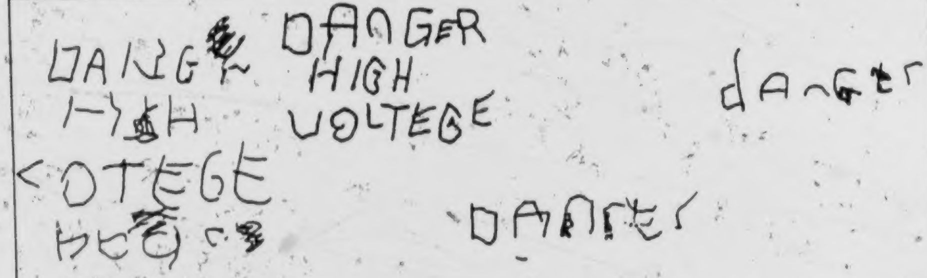
PS 17
11/13/89
Recept.Area
Figure 44

Reproducing words that are already known and memorized is another strategy freely employed by these two boys. For example, Cedric wrote his brother's and sister's names (PS 3 and 11). See Figure 45.



PS 3 PS 11 Figure 45

Glenn wrote "Danger High Voltage" several times (HW 4 and 8, PS 11 and 22).



HW 4 HW 8 PS 11 PS 22 Figure 46

There is also a move towards visual recall, the ability to remember how a word looked and recreate it independently. Glenn demonstrated this strategy several times (PS 9 Punch Buggy, PS 16 rocket, PS 21 boy, and the sign PS 31).

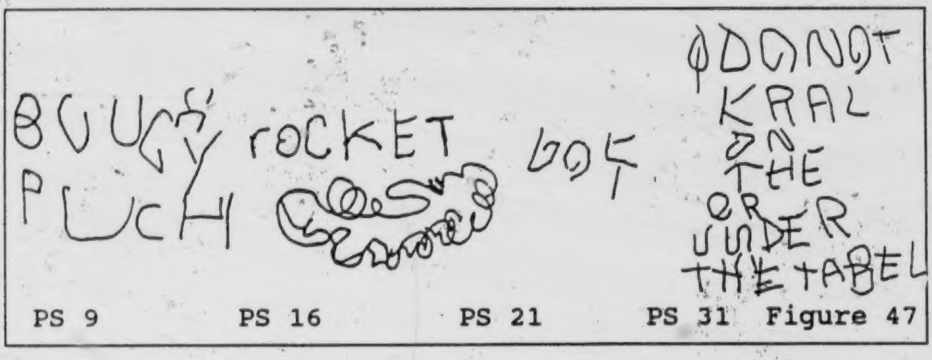


Figure 47

There is a freedom to create and to be versatile that is exhibited by these two boys. They seem to have explored the above strategies and found that they worked to represent Standard English and so they moved forward in their quest for "What can I do with words?" I believe that this stage illustrated by these boys continues and develops to further dimensions as children move into Grade One.

Conclusion

From using a very small sample of children (17) aged 3 1/2 to 5 1/2, I have observed a wide difference in writing ability. The very young children are just beginning to practise writing letters, the oldest ones are beginning to combine them with conscious control to represent meaning in a real way. The children in the middle of the age group are playing, creating, and then consolidating writing knowledge. They have learned how to write the alphabet, they have experimented with many writing forms, and now they prepare for traditional writing.

It seems that writing and scribbling/drawing are very interrelated. While Mathew was practising scribble control, writing was scarce. When his attention shifted to writing, the scribble was no longer dominant. Also, the Late 4's show a dominance in drawing while the 5's have text as dominant. There may be an overlapping focus of attention.

After children had acquired the ability to write the alphabet but did not yet have an awareness of the need for consistent representation quality of Standard English, they seemed to pause in writing development, choosing instead to consolidate their knowledge via patterned drawing and scribbling.

In each type of writing that the children demonstrated - Scribble, Letter Acquisition, Pattern Drawing, and Word Acquisition; there seemed to be elements of **exploration** (of varying duration) as well as elements of **play**.

It would seem that each child had a unique time-line for his/her development and it would be inappropriate to suggest that what was demonstrated by this small group is representative of children in general.

What can be generalized, though, is that children given the opportunity to participate with writing materials, will develop and progress to new levels and understandings of the written system. They do choose to play with the writing medium and they do show growth in their play.

Chapter Seven

Researcher as Teacher

In this chapter, I will attempt to describe my role as teacher. Throughout the study, I constantly made notes of my behaviors and provisions. This material comes out of my study as I observed, reflected, read, and worked through ideas within my program. This chapter will describe fully my role involving of program planning, provision, participation, intervention, and evaluation. Roles that were not previously described in Chapter 4, were discovered as being important to the writing process and are introduced and described in this chapter. I have made an attempt to gather like material together, so often description of my teacher role is immediately followed by analysis of relevant data.

Program Planning

The early childhood curriculum outlines a philosophy of meeting the development of the whole child according to S.P.I.C.E..

Before introducing writing to my program I needed to ensure that it did indeed meet the expectations of the curriculum. And, indeed, emergent writing blends harmoniously with S.P.I.C.E.. For example, social development is enhanced as young children talk about their writing with each other and understand about the communication function of writing. Physical development occurs as the young child struggles to control fine motor skills by manipulating the various writing implements. Intellectual development occurs as the child builds knowledge of the structures underlying the written language, develops vocabulary and meaning, and develops familiarity with processes and metacognitive activities. Creative development is interwoven with every piece of writing when the young child is offered choices of paper, implements, and topics. And finally, and perhaps the most crucial, is the emotional development occurring for the young child as she/he gains self-efficacy with increased competence in approaching the writing task. For all this to occur, the teacher needs to establish an atmosphere of trust and acceptance.

With this curriculum support for early childhood writing, and the holistic nature of the writing process, I felt secure in introducing and developing a writing area of interest for this group of children.

The following section will describe the adult role played in establishing and maintaining this program to support young children's writing. It will deal with provision (of materials, time, space, and opportunity), participation (dramatic role play, observation, fading, modelling, sharing world experience, writing with the children, appreciating, classroom display, questioning attitude, and sharing the challenge), and of intervention (encouragement, building metacognitive awareness, scaffolding, and dialogues about writing), and evaluation.

Provision

To establish any area of interest, in this child-centered play-based program, materials and space are necessary. I will describe these two simultaneously because the writing center involves not only the space but the materials as well.

Description of Implement Provision

Writing center.

The writing center consisted of three rectangular tables pushed together, with eight small chairs. In the center of the tables, were several containers holding the following implements:

fine-tipped felt pens (water-based)
broad-tipped felt pens (water-based)
pencils (HB, primary, automatic)
pencil crayons
crayons
pens (varying colors)
date stamps and ink pads

Each type of implement was separated from the other by being in its own container. All implements were maintained on a regular basis so as to be appealing for the children: pencils and pencil crayons were sharpened, dry felt pens discarded and replaced, automatic pencils and pens refilled or discarded, and small crayons removed. In October, special fluorescent felt pens were added to the implement collection.

Dramatic Play Areas

Every time an area of interest was developing with potential for dramatic play, there was provision of suitable, real, and appropriate writing materials. Relevant writing materials were placed in each center. For example, in the domestic area, paper and pencils were placed on the shelf for making shopping lists and writing phone messages.

Analysis of Implement Provision

When analyzing the writing samples, a separate category was set up to monitor which implement the child used, on which date. This was to record which implements were the most popular for these children. Following is a graph displaying the results. (Figure 1)

The children used all the implements provided, some to a much greater extent than the others. Both the broad and fine felts were the most popular. Over one-third of the writing samples (228 out of 618) were done with broad felts making this the most favored implement. I believe that the broad felts were used by every child for several reasons.

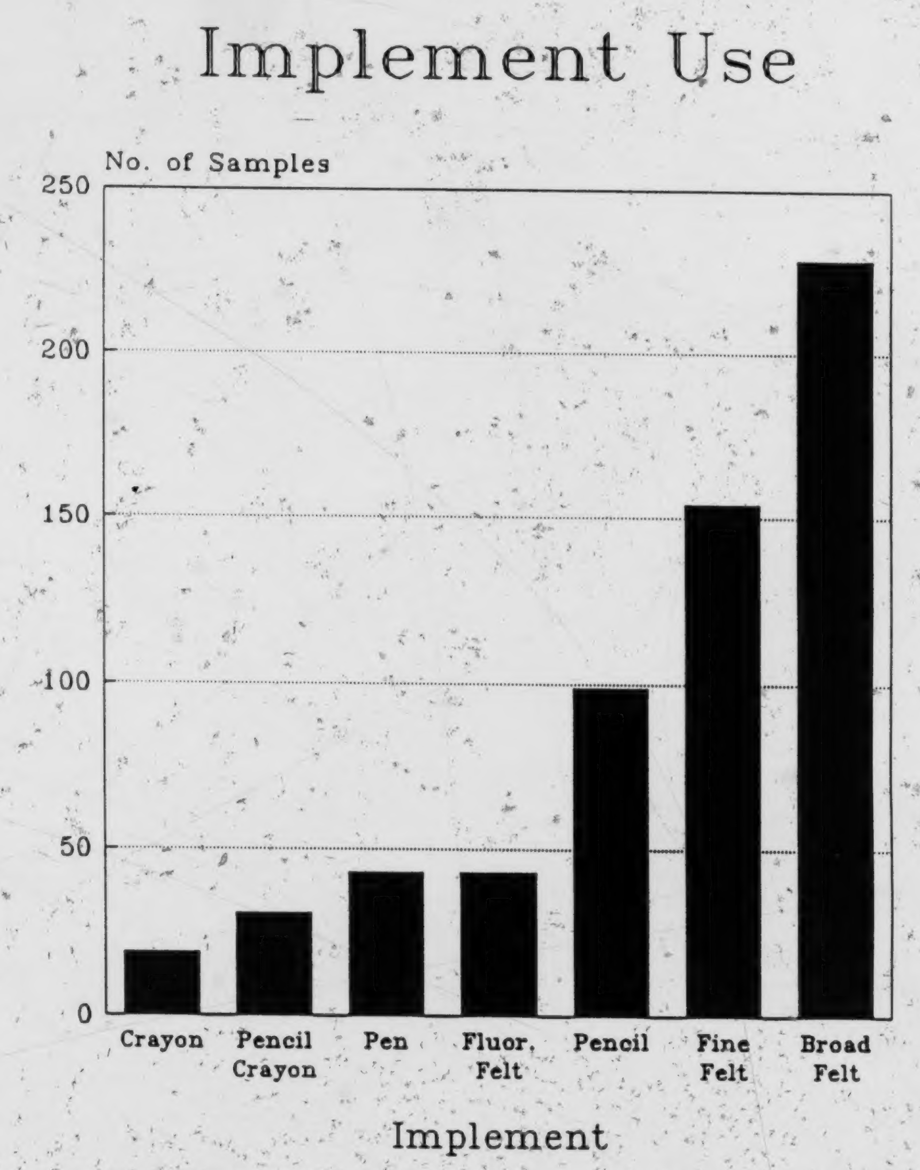

Implement Use
No. of Samples
250
200
150
100
50
0
Crayon
Pencil Crayon
Pen
Fluor. Felt
Pencil
Fine Felt
Broad Felt
Implement

Figure 1

Not only are they easy to use, responsive to the touch, and have instant and bright colors without heavy hand pressure, but they are pleasantly scented with fruit flavors.

The fine tipped felts were also well-used by all children (154 out of 618 samples). Again, these are easy to use, have bright colors, and are responsive to the touch.

Pencils are the third most popular item (99 out of 618). Pencils are quite difficult to use when you compare them to felt pens. To get some idea of adult preference, I asked four adult audiences in writing workshops that I was conducting, which implement they were using to take notes. Few used pencils and the majority used fine felts or pens. If adults are selecting pens and felts because they find them easy to use and control as compared to pencils, then should we not give beginning writers an option as well? It is more logical to offer them the easiest implements and gradually as their muscle coordination and strength improves, we move them into the difficult pencil. In this study only two writing samples were written in primary pencil, one of the most prescribed implements for young children. These results suggest that programs for young children should offer a wide variety of implements so that the children have the opportunity to select the implement they wish to use.

Crayons, pencil crayons, pens, and fluorescent felts were not used as much. The fluorescent felts were introduced to see if the novelty of bright colors were the special attraction for the felt pens, but observations did not seem to indicate this. The markings of the fluorescent felts were not very visible unless held a certain way in light. The visual reinforcement of writing on a surface seems to be a strong motivator and perhaps the main reason why children select broad and fine felts.

In addition to class preferences on the whole, there were individual differences as well. Preferring felt pens, generally, were Malia (63 from 78 samples) and Vanessa (35 from 48 samples). Nicholas definitely preferred the broad felts (19 from 23 samples) whereas Cedric avoided them (1 from 33 samples). Zoe, as well, did not use broad felts after November. Cedric's and Zoe's preferences were for pencils and thin felts. The other children seemed to fluctuate with their preferences so they balanced out over time.

I next analyzed the samples according to the date, so there would be a comparison of implement use across time. Using only four main implements for this comparison, we see some variation over the five month period. See Figure 2.

Broad felts remained the most used implement until the month of January; fine felts gained in popularity over time; pencil use was strong in October and November; and pen use was fairly constant over time. There may be a few reasons for this variation. Broad felts may have been a novelty item at the beginning of the year, and perhaps the children enjoyed manipulating and exploring the properties of these pens when they had the opportunity to do so. Another possibility may be that using the broad felts in the first few months was good for exploratory writing and drawing, but that as their skill and expertise in writing developed, other implements best suited their new writing tasks. It is interesting, too, that although pencil and felt pen use really increased in October and November, pen use did not. Pens must not be meeting the writing needs of these children.

A third analysis of implement use involved categorizing the four broad areas [Art Area, Play Areas (Blocks, Domestic, Hospital, Post Office,...), At Home, and Writing Center] and the implements used in each area. See Figure 3.

The children did not do much writing at the Art Area, but broad felts did seem to be the most frequently used implement. The Play Areas included all of the dramatic play areas (hospital, post office, block room, domestic play, and so on). All implements with the exception of crayons were selected, and the most selected was the pencil. At home, children used all implements, but the pen and broad felts were the most popular. At the Writing Center, both fine and broad felts were the most frequently selected.

Perhaps some variation can be explained. For example, parents usually carry pens with them, or have pens handy for

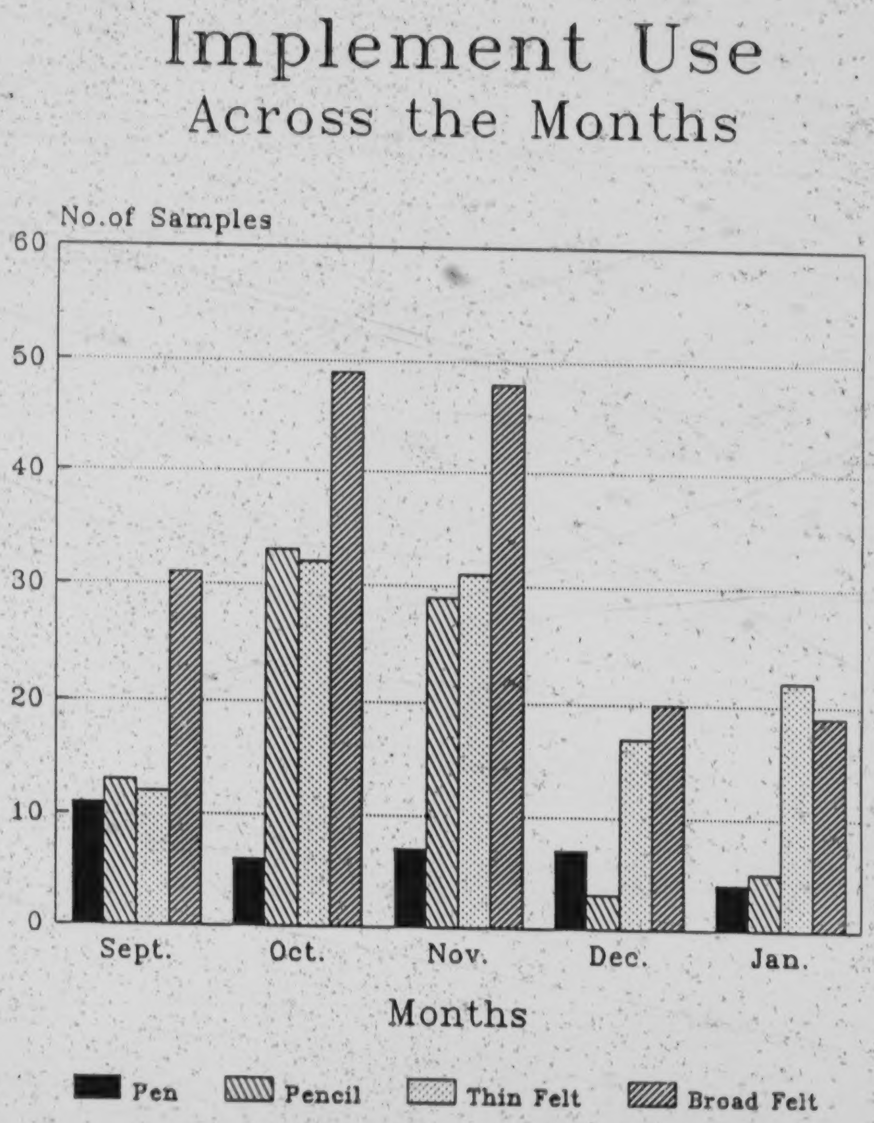

Implement Use
Across the Months
No.of Samples
60
50
40
30
20
10
0
Sept.
Oct.
Nov.
Dec.
Jan.
Months
Pen
Pencil
Thin Felt
Broad Felt

Figure 2

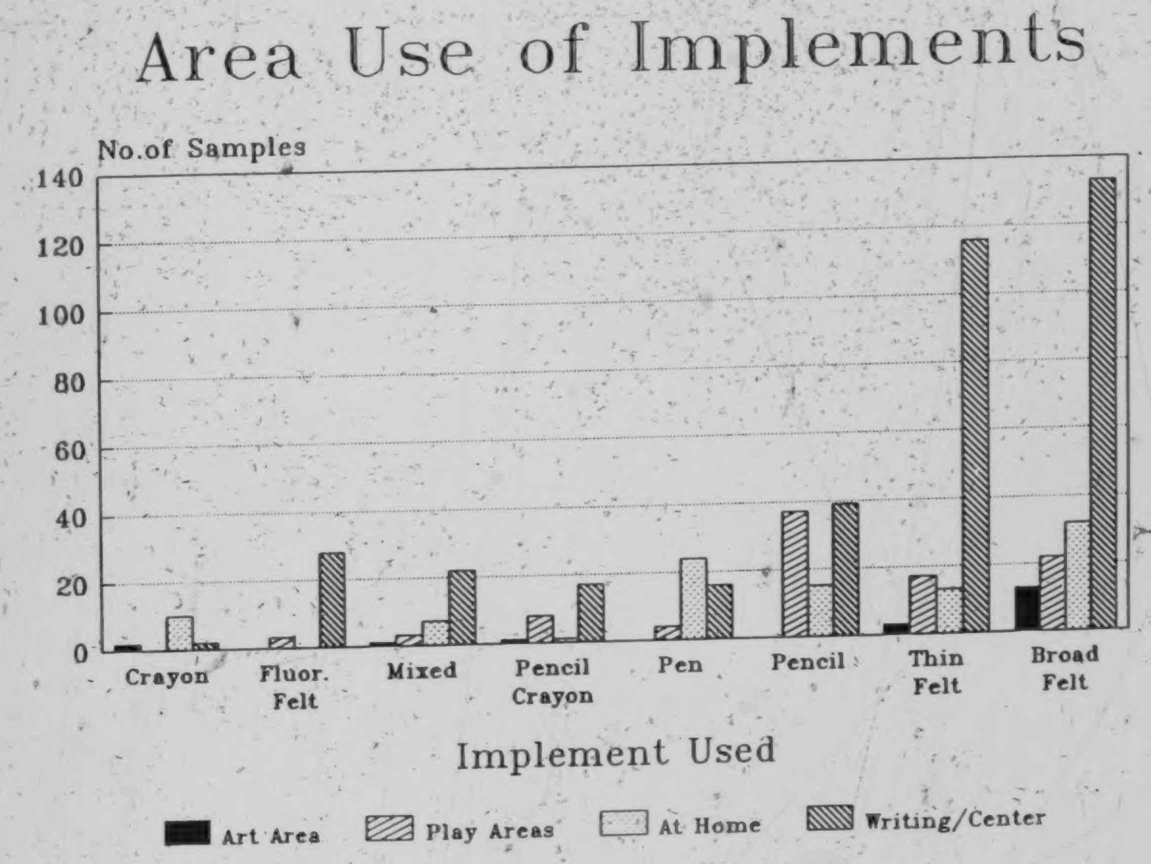

Area Use of Implements
No.of Samples
140
120
100
80
60
40
20
0
Crayon
Fluor. Felt
Mixed
Pencil Crayon
Pen
Pencil
Thin Felt
Broad Felt
Implement Used
Art Area
Play Areas
At Home
Writing/Center

Figure 3

writing messages, etc., and therefore, the pen may be one of the handiest implements to give a child to write with. Crayons are more selected in the home environment than the other three areas, perhaps because most homes have a supply of crayons for the children to use.

The Play Areas most frequently had pencils and pens available. Because of space limitations, felt pens were rarely placed in these areas. For example, in the hospital, one shelf held the writing materials for the examining room and on it were clipboards, notepads, a jar of pens, and a jar of pencils. There was no room for a tray of felt pens. Another example is the Woodworking Area. Carpenters use pencils in their work, so only pencils are supplied at this area.

At the Writing Center, children would frequently spend long periods of time working in their journals or on other paper, and it would make sense that they select the implements that are the easiest to use and provide the most visual stimulation. Both broad and fine felts meet those needs.

Description of Paper Materials

In a small shelving unit adjacent to this table, a wide variety of writing surfaces were available. These included:

white lined and unlined paper
colored lined and unlined paper
construction paper

3 by 5 index cards
newsprint
note pads
post-it pads
business papers (letterhead, invoices, forms, receipt books, bill books, cheques)
envelopes (unused from junk mail)
stamps (unused from junk mail)
small papers of varying sizes
scribblers for journals

This shelving unit allowed children to locate any material they required. If it had been necessary to ask an adult for paper every time a child wished to write, it would have reduced the writing opportunity.

An additional provision of space was the display area. Right above the writing table, a four meter bulletin board was reserved for displaying only writing. Often children were motivated to add writing to other work just so it could go onto this prestigious display area.

Analysis of Provision of Paper Material

Right from September, this writing center, along with the block, sand, art, water, book, domestic, science, math, and music centers proved to be a very popular place. And from the first day, the writing center was busy. Even as the novelty may have worn off, children were still selecting to "play" at the writing center. I use the word play here because it is a child-selected activity, and child-controlled. The children were motivated to write by this provision of materials. The writing center became a permanent fixture of our school because of its success.

The writing samples were categorized according to the writing surfaces selected. Because the children had such a variety of materials to choose from, we see that there is more distribution across the graph in Figure 4.

The journals were most frequently used. This may be because the children knew that they would always be available, that they "owned" them, and that it was pleasurable to work at filling up a scribbler with your own work. Based on my observations, I suggest that the children explored freely with all materials, but that the journal was most consistently selected for their writing activity. There was a sense of pride and ownership with the journals that was not as readily observed with the use of the other materials.

What may seem unusual to the reader is the high selection of lined paper as compared to unlined. Because children of this age do not focus on writing within the lines, adults have tended to give them unlined paper for their writing. Notice that lined paper was selected more frequently than unlined. I observed that the lines only became an issue for children when they were ready to focus on them. Perhaps they selected the lined paper because it

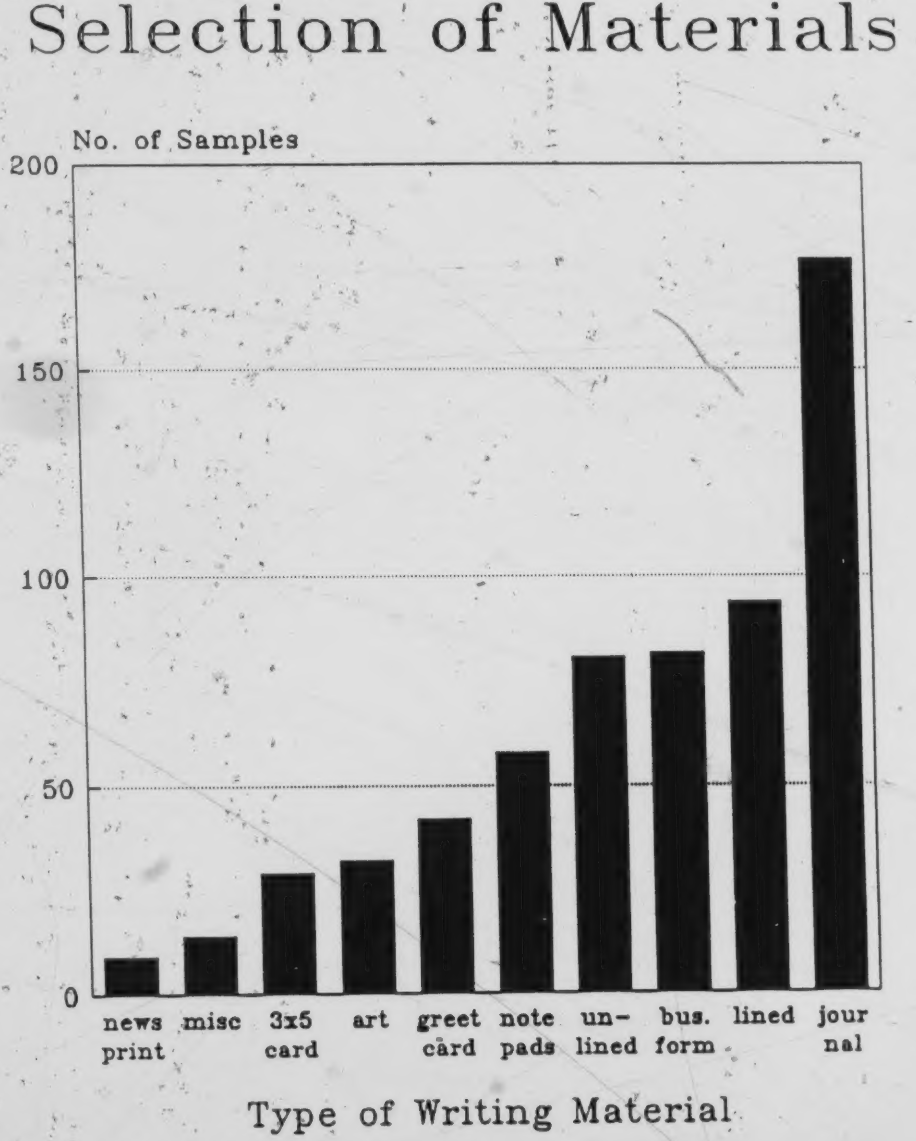

Selection of Materials
No. of Samples
200
150
100
50
0
news print
misc
3x5 card
art
greet card
note pads
un-lined
bus. form
lined
journal
Type of Writing Material

Figure 4

seems more realistic to the children as appropriate writing surfaces. The adults that they have observed doing writing mostly use lined paper, so why wouldn't it be natural for them to wish to follow suit?

Again, there were personal preferences among the children. Cedric selected 14 of his 33 surfaces from the business forms. Ian preferred note pads (14 of 25). One-fifth of Lavinia's writing was on envelopes. But Hailey was the most creative user of writing surfaces selecting unusual "paper" such as placemats, car windows, and stamps (9 of her 79 writings).

Analysis of Writing Space Used

I next analyzed the writing samples to see where the writing had actually been done. See Figure [illegible] Miscellaneous areas (car windows, placemats,...) are not shown because the selection was too small.

The writing center was well used throughout the five months. More than one-half of the samples collected were completed in this area. Over 100 samples were collected from home showing that children write at both home and school. The high number of samples collected from the play areas (106), show that it is a worthwhile endeavour to have writing materials available throughout the classroom.

Description of Time Provision

Because the children had two hours of free play time each day, they had ample opportunity to participate in more

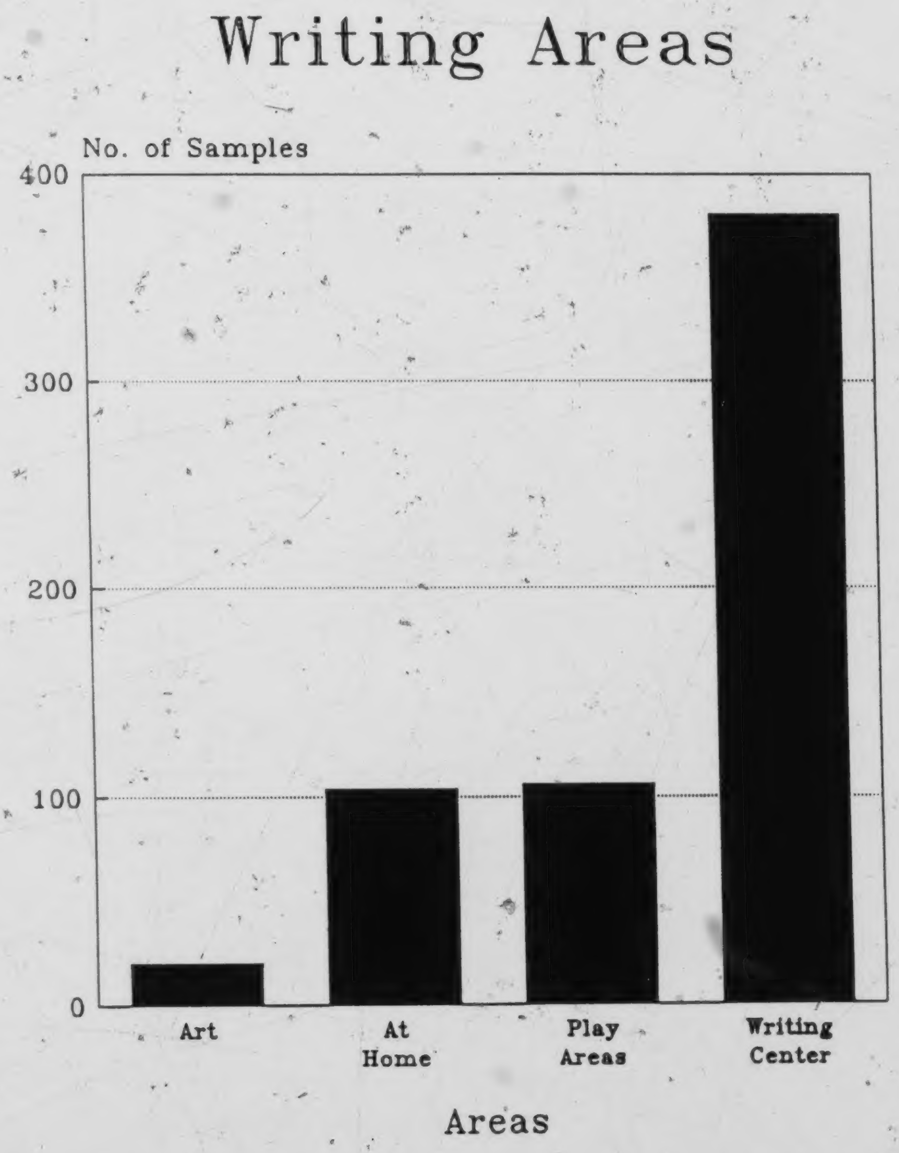

Writing Areas
No. of Samples
400
300
200
100
0
Art
At Home
Play Areas
Writing Center
Areas

Figure 5

than one area during the morning. Therefore, they could come and write as soon as they came to school, as Hailey and Morgan liked to do. Or they could write later on, after they had a chance to play in the other areas available (water, woodworking, etc.) as Nicholas and Melanie preferred. Writing ranked equal in value to each of the other play areas because it was freely selected.

Just as with the other play areas, the amount of time that each child spent at the writing center varied from day to day, depending on interests, other center activities, energy, and peer play.

Analysis of Time Provision

As illustrated in Figure 6, the range of writing samples per child goes from 9 samples over a five month period for one child to 79 samples for another.

Without offering a free standing writing center, would I have met the need of the child who was such a prolific writer? Would the children have seen writing as a viable option? Would there have been as much writing in other centers?

From my observations, the children come to the writing center as they have the need to do so. (Note: The child of nine samples over five months has just written nine samples in one week during May.) By allowing time for writing during each day and over the year, children can become involved when they are ready and attention can be given to

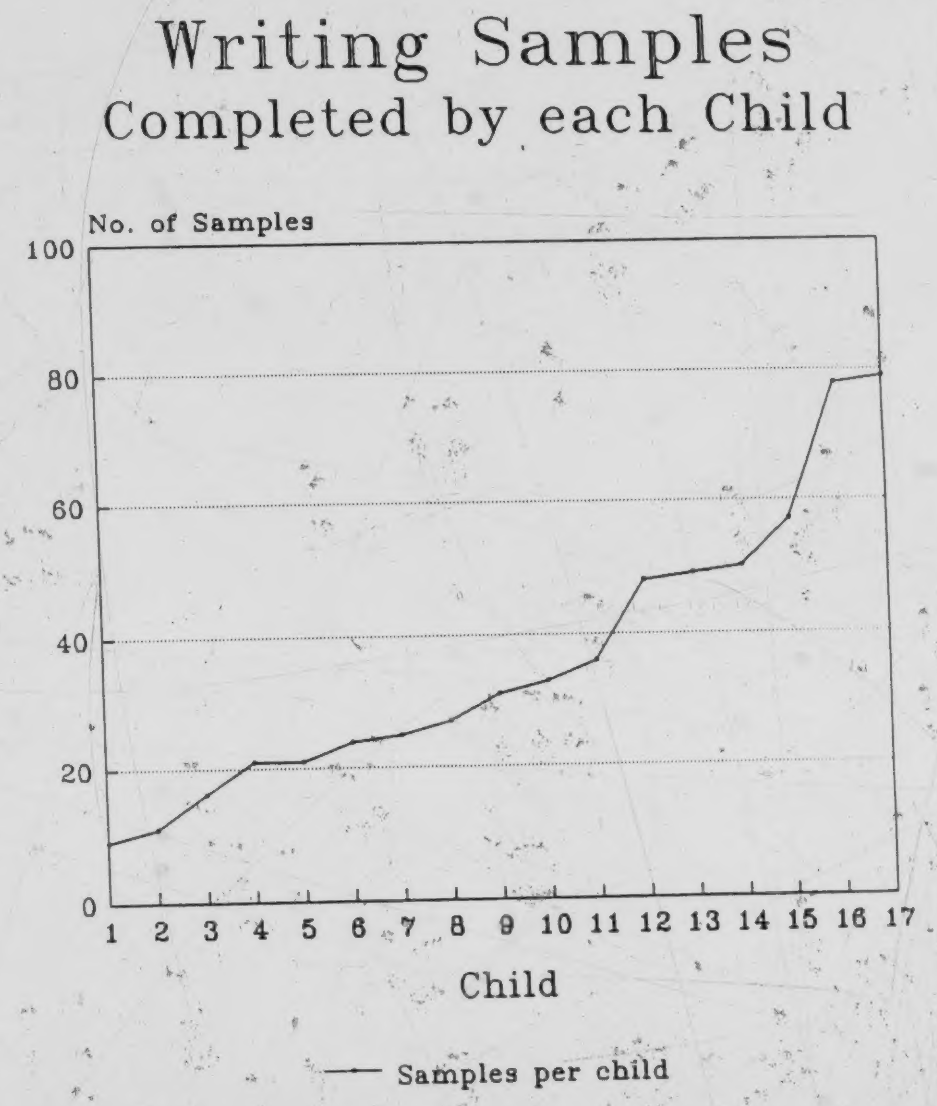


Figure 6
Mean=35; Median=31; Mode=21

each child as he/she requires.

I observed that children, both individually and as a group, have peaks and valleys when it comes to writing interests just as they do in other areas. For example, in Figure 2, we saw that December and January were not high writing months when compared to October and November.

Individual children, too, have their own interest time line. See Figures 7, 8, 9, and 10. These four children have unique writing interest graphs. By providing an open-ended writing center, I was able to meet the interest and developmental writing needs of each of these children. Young children edit their work, when given the opportunity to do so. Because the children were accustomed to using their journals, they often flipped from the front to the back in search of the next empty page to write on. Frequently, I saw them stop at a page that they had worked on before and then add to or modify that work. Occasionally, they stayed on that same page for their whole writing activity. Time, given freely to children, allows the thought processes to develop to a more complex level.

Description of Opportunity Provision

Throughout the year, I saw children engaged in meaningful play. They were concentrating on exploring and constructing scribble, letters and mock letters, and meaning through words.

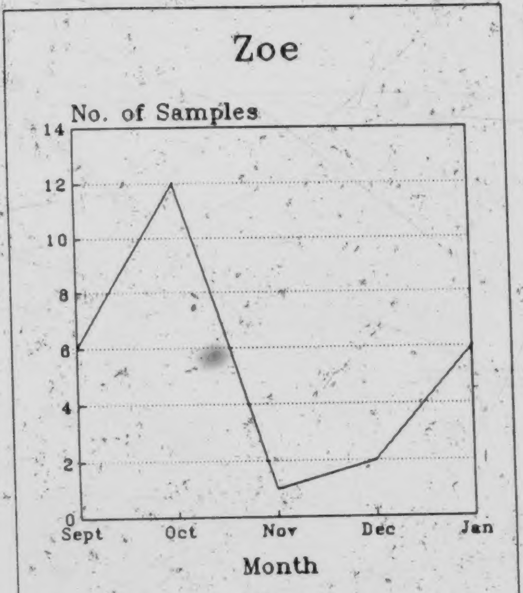


Figure 7

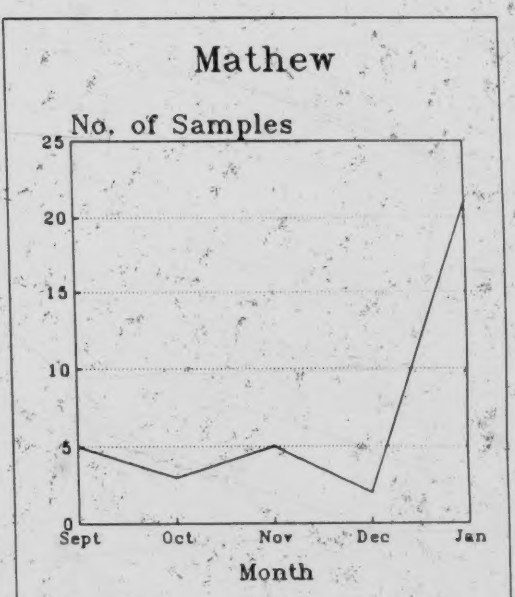


Figure 8

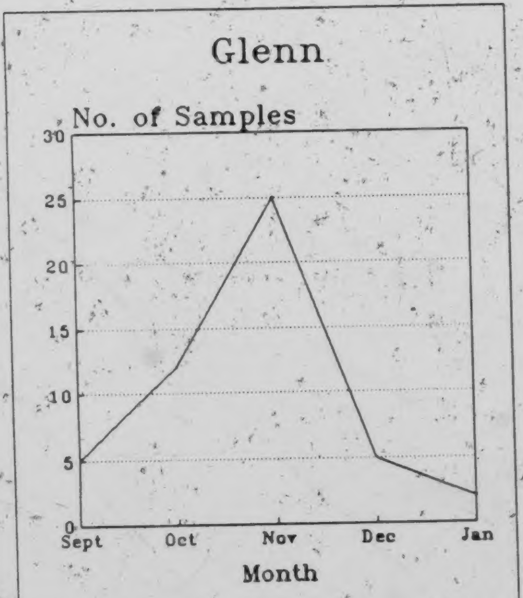


Figure 9

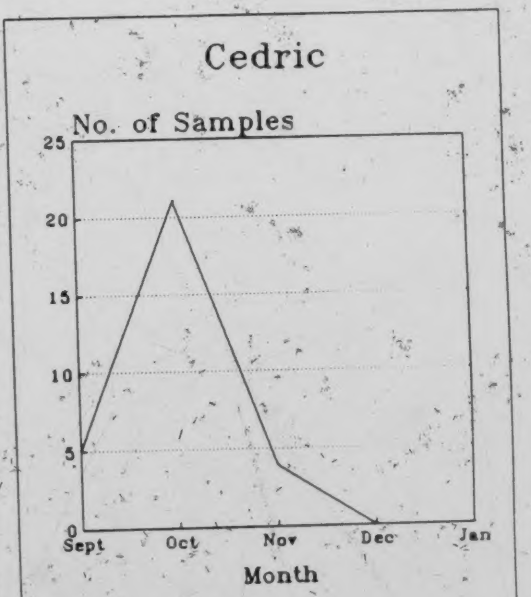


Figure 10

Children were given opportunity to be writing at the writing center, but more than that, they had the opportunity to be writing in the other play areas as well.

For example, in the Woodworking Area, there was a note pad with pencils. Often carpenters need to record measurements or sketch plans. By providing the writing materials, the children were given an opportunity to do writing just as an adult carpenter would.

In the Domestic Area, in addition to the pots, pans, and dishes, I provided a recipe box, a cookbook, a message pad and address book by the phone. All of these writing materials offered an opportunity for the children to write in a way that was functional and meaningful within the Domestic Play area. Just as they had seen their parents using writing materials at home, so would it make sense if they used writing materials in their domestic play.

It demanded creativity, on my part, to find ways for this writing opportunity to fit into their play. For instance, in aircraft play, I needed to imagine what scenarios aircraft employees-pilots, stewardesses, mechanics, inspectors, air traffic controllers, ticket agents would be involved in which they'd use writing as part of their work. Then, adapting my knowledge of my class, the resources available, I provided open-ended materials that could be adapted by the children in any way that they wanted to use them. Children took advantage of the opportunity to write. This was shown by increasing experimentation of the written symbols and use of materials in the play areas, but also by the predictability of the physical presence of the writing center. This example illustrates the emotional need that children have for this area.

Several times during this five month period, the classroom was rearranged to accommodate different "dramatic play areas". For example, in October, there was a Baby Nursery created. In November, a complex hospital center was established and in December, a full-fledged post office was set-up. In each of these instances, the physical set-up of the room was done in the evenings when the children were not there. When they arrived in the morning, a great deal had changed. For some children, this created few problems. For others, this presented significant problems. Both Hailey and Vanessa spent almost the full morning at the writing center whenever there was a room change. This area was "safe" and relatively stress free. From the writing area, these children could watch the new play developing and gain an idea of what to expect from the new materials and center.

Some children spent a great deal of time writing, and others rarely did. See Figure 6.

Overall, this area helped children become more confident as they experimented with writing and sharing ideas. The atmosphere of trust had been created over time.

To guide the children to use the materials in a new way that perhaps was unfamiliar to them, I would participate in their play. What I selected to do was to come into this area in "role". The following example illustrates the power of role play to create contexts for purposeful writing.

Participation

Dramatic Role Play (Description)

A group of six boys had been working on building various aircraft in the Block Area and were always excited to show off their constructions to me. On the day of my "participation", Blair asked me to come and see his aircraft. Changing my posture, facial expression, and voice to become "more official", I replied, "Are you flying any passengers?" When he replied affirmatively, I responded, "Have you had your aircraft inspected for the safety features? A safety report needs to be posted before you take off." When Blair became concerned, just as any aircraft owner would be, I volunteered to do the official inspection for him. I took a clipboard from the writing shelf, and a pen from the writing table. When I reached the doorway into the Block Room, I knocked and announced, "I'm the official aircraft inspector. I understand that someone has built a new plane and wants to take it flying. There needs to be an inspection done first. Where is the plane? Who is the owner?" At that time, the stage had been set for dramatic role play. The children in the Block Area were fully responsive to me in role and adjusted their own roles to accommodate and play with me. They were alert and alive, anticipating and enjoying every minute of it.

I wanted this to be a writing opportunity and not just a demonstration, so I asked for volunteers to be my two assistants. Glenn and Mathew quickly agreed and we found clipboards and writing implements for them.

At that time, I went back into a strong role as inspector, asking demanding questions of the owner, such as: How many passengers does your plane carry?

How many emergency exit doors do you have?
Where are they located?
What other safety features have you built in?
What identifying features do you have?
Name? Code Numbers?
Owner's name, address, and phone number.

As I went through these questions, I printed the exact response given to me by the child on my paper, making sure to hold the clip board so that it faced my two assistants. As I began to write each answer, I asked, "Assistants, are you getting that information down?" With the first question, both Glenn and Mathew looked somewhat bewildered, as if "I don't know how to write that!" But in my role, I was quite insistent. "Write it down, please. We've got to get more information from him." Glenn looked at my clipboard and wrote the first letter of the answer I had written. Mathew looked at my clipboard and decided upon a cursive style to write his answers. Both boys continued with these styles throughout the inspection.

We then returned to the writing center to stamp these forms with the official approval, and then returned the letters to the aircraft owner and watched while he posted them up beside his plane. The play then continued, with the plane taking on passengers and going on voyages through space. I left the area to work with a different group of children.

Dramatic Role Play (Analysis)

Figure 11 shows the significance of this participation of the adult for Glenn's writing. Glenn did little writing at school in September. On October 12, 20, and 30, I participated in doing the aircraft inspections with Glenn actively involved with me - either as my assistant, or as an aircraft builder requesting the inspection. In the first two weeks of November, Glenn did five inspections as the chief inspector (without my participation). This was a significant breakthrough for Glenn, because he had been a reluctant writer, often writing only upon a specific invitation by me. Once he had been launched into an active and meaningful purpose for writing, it seemed to spill over into other areas as well. He had 15 writing samples from the writing center, where he was actively creating his own

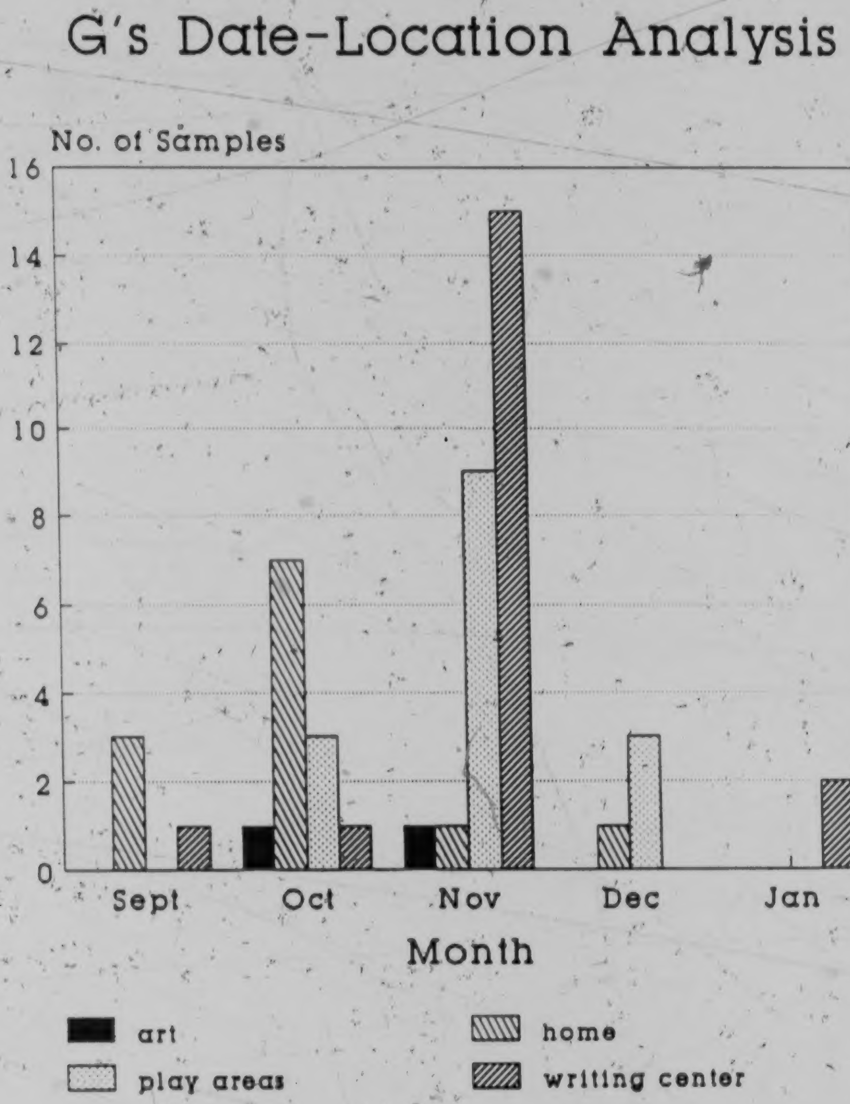

G's Date-Location Analysis
No. of Samples
16
14
12
10
8
6
4
2
0
Sept
Oct
Nov
Dec
Jan
Month
art
home
play areas
writing center

Figure 11

writing play and purposes. He also used writing in the hospital area several times during this same month.

Since this time, Glenn has not balked at writing. The role play gave him a self-efficacious role which influenced his perception of himself as being a capable writer. He has volunteered to write signs for the class and to help children with their writing, because of his perceived success with writing. Adult participation can have long-lasting impact on young children.

This type of participation was part of my teaching role. By playing with the children, I was able to introduce new concepts and ideas for them to incorporate into their play.

Observation

Before joining in the play, I needed to base my participation on careful observation of the children's play. It is only because I knew the pattern of the play in the Block Room over the past week, that I could predict a successful outcome of my participation. I also knew from observation that Blair would be able to respond to me in role by adopting a new, more involved role himself. I knew from observing my interactions with the other children previously, that someone would readily volunteer to be my assistant.

But it was also important to be sensitive to letting the children retain control. If I had remained in the aircraft play much longer in such a strong role, the children would have left to play elsewhere. It is only when they feel they have control of their play, that they feel the ownership of it and therefore the pleasure. Too much adult participation squashes the spontaneity and pleasure.

Fading

Over the next two weeks, the children came to ask me to do an inspection of their aircraft, anticipating the chance to reply to the barrage of questions about their plane. I continued in this role, upon their request, each time encouraging others to be my assistant. When I realized that the children were becoming dependent on me in this role to maintain the play, I decided to promote Glenn to the official inspector. He had been involved in all of the inspections so far. When I was next approached to inspect, I referred them to Glenn. He was quite surprised and looked at me curiously. I asked him if he could be the official inspector now, and after a moment or two of reflection, nodded affirmatively. He was familiar enough with this role to feel comfortable doing it, and even recruited assistants to work with him. The adult must move out of the play to let the children become independent learners. Because this group was now functioning cohesively in this inspection pattern of play, they felt successful and competent and could maintain the play independently.

Modelling

There is a difference between a participator role for the teacher and a more traditional directing role. I did not tell Glenn or Mathew what to write, or how to write, or where. Instead, I modelled a task at my own level of competence. They were then able to adapt that to their own level. By seeing me model reporting in this role, the children understood that I valued this writing experience. This type of participation helped make writing connections for the children in a real and meaningful way.

Sharing My Experience of the World

Throughout the months, many areas of interest developed in my program. Each time, I was presented with the challenge of finding opportunities for writing to become part of the play in some functional and meaningful manner. In the hospital play, there were four main areas: ward, examining room, reception area, pharmacy. In each of these areas, writing materials were supplied that were realistic and appropriate. For example, medical charts were hung on clip boards by each of the two patient beds in the ward, as well as room numbers, and directions for medicine administration. The examining room had charts, prescription pads, reporting forms, and labels. The reception area, for patient intake, was equipped with typewriter, letterhead, envelopes, stamps, and a real appointment book. The pharmacy was stocked with inventory forms, labels, and yellow post-it pads for filling the prescriptions.

The materials were inviting and realistic and were placed in functional and accessible places. These provided the opportunity for writing to take place. It was easy for the children to step into a hospital role by donning the hospital dress-up clothes and subsequently beginning to write as part of the job function. The combination of the materials, space, and time provision in addition to the functionality within a meaningful context facilitated writing opportunity.

Likewise, with each other area developed, writing opportunities were created based on my own experience of the world, that created realistic and functional roles and play appropriate to that particular play.

Writing With the Children

Another form of participation on my part was my involvement at the writing center. Frequently I would sit at the writing center, to make field notes in my journal. Sometimes I chose to write in the journal from a distance so that I was not seated at the table, allowing me a chance to observe if my presence at the table made any difference. It appears that children enjoyed working at the writing center with and without my presence although there were larger numbers of children writing when I was sitting at the center writing.

When I wrote at the writing center, the children often asked me what I was doing and I would respond that I was writing, making notes, and putting my ideas on paper so that I wouldn't forget them. They accepted those as being valid reasons to be there and no one asked me to read what I had written. Sometimes, a child would come and help me write in my journal, and so I have extra squiggles, letters, and words along with my own. Because I was participating at this writing play, it was natural that the children would participate in my activity as well.

On some occasions, when the writing center was empty, I sat down to see if my presence would draw children to the area. Only the children that were not engaged in other play at the time were affected by this. They appeared delighted that I had located myself in a place where they could become involved in a similar activity. Once these children seemed settled and actively writing, I moved away, and they stayed to write. Again, fading the presence of the adult promotes independence and child-control.

During the first month, it seemed important that I sit at the writing center with the children. As they were getting acquainted with all of the areas of play, they, too, needed to become acquainted with the writing center. When I was sitting at the writing center, more children came to write than when I was not there. The children also wrote for longer periods of time when I was there.

This was not as critical a role for me as the months passed. An occasional visit during the day seemed to be satisfactory, and children could sustain their own writing activities or generate social support systems amongst themselves.

Appreciating

Participating in children's writing means listening to and appreciating the children's writing work. It is sharing the enjoyment and pleasure of writing.

Classroom Display

Another factor of the adult-child participation in the writing process involves setting the decor of the classroom. We worked together to have a blend of adult and child writing samples around our classroom. If I had only "perfect" adult writing samples displayed on walls, science displays, charts, letters, labels, and materials, the children would receive the message that I only valued perfect adult standard writing. However, because much of the writing in our classroom was theirs, they received the message that their writing was just as valuable and respected as the adult standard.

To help set this atmosphere, I did some of my "teacher" work at the writing center, and welcomed child participation from whoever was interested. Examples include signs for parents, book orders, charts, class letters, display labels, class library book cataloguing, and materials labelling.

The children asked questions about the task, observed me doing it for a while, and then asked if they could do some too. It was a natural motivator to bring the real and meaningful teacher writing activities to the attention of the children and thus encourage their writing. The children's work was accepted and posted as being natural and readable.

Questioning Attitude

I found that maintaining a questioning attitude was another way to participate in the children's writing. I think this was precipitated by my role of teacher-researcher in this classroom. I was keenly interested in what the children were writing, how they were writing, and why they were writing. I asked a lot of questions about their writing, and they seemed eager to respond. In addition, they, too, followed this questioning pattern and asked each other about their writing and showed interest when others shared their writing with them.

Sharing the Challenge

I believe that one of the most important roles of adult participation is sharing the challenge of writing. Somehow, it seems that writing can be an impossible task for some adults. I say this freely, based on my own experience, because up until three years ago, I believed that writing was not in my repertoire of skills. Young children can easily get the feeling that they are not capable of writing.

If we model that writing is sometimes a challenge, a growing experience, and that sometimes it does require a struggle to make it work, then children should begin to understand that writing is a process that while frustrating at times, is rewarding overall. There were a few times in the year, that I modelled this challenge. I went to write something down and the right word would not come. I was aware that my body language was communicating my struggle, because my brow was furrowed, my mouth pinched in thought, and my fingers were tapping on the paper. I verbalized what I was going through so that the children could fully understand what was happening. "I can't remember the right word to use. I'm thinking and thinking, but nothing seems to be coming into my mind. Maybe I'll leave a space for now, and then I can come back to work on it later."

Also, in our language experience chart writing, I would hesitate at the spelling of a word. "I think this is how to spell bridle but I could be wrong. It might be bridal or bridel. I'll just write it down this way for now and check it out later."

I verbalized the editing process in the language experience as well. "I probably should have put that higher up here. It would have made more sense with this." I drew arrows, crossed out words, and modelled for the children that writing is not a perfect first time effort. It is fine to talk about your writing and improve it over time.

Intervention

Encouragement

Cedric arrived a bit late one morning in October when the children were all actively playing. As he and his mom viewed the various areas, I suggested that he might want to try some special paper that had just been set out on the writing center. (It was triple copy invoice paper that carbons with pressure of a pen.) Cedric asked me what kind it was, and I asked him to discover what kind of business paper it was and what it could do that was different from other paper. This led to a flurry of writing activity from Cedric. In fact, ten pages of invoices were filled during the next two weeks as well as a variety of other writing media. My role as intervener was to encourage Cedric to try something he had not done before.

Not all of my encouragements were accepted by the children. Many would reply "No thank you" to several invitations and then abruptly, one day, would reply "Okay, sure!". The ultimate choice remained theirs.

Building Metacognitive Awareness

I became alerted late in my study to the children having and using metacognitive strategies. Even though I recognized that what the children were saying was important, I did not have the vocabulary to describe it. Much of my analysis in this area is done retroflectively from my new understanding.

When children write, they are doing something real and concrete. Their thinking about writing is embedded in this real experience (Donaldson, Grieve and Pratt, 1983). Through their exploration, play, and manipulation of the written symbols, the foundation is being set for children to build rational analysis of the adult standard of writing (Bracewell, 1983). It is through play the child makes sense of the written symbol. This is referring to metacognition in the writing process, or thinking about thinking in writing. Although a child sometimes talks the process of writing through while engaged in writing, a lot of what the child is thinking is not verbalized. It remains as implicit or nonconscious knowledge. There may not be the verbal expression of exactly what it is they are doing. The adult can help children focus on thinking about their thinking.

Grace Malicky in an address at the 1990 Edmonton Area International Reading Association Conference stated that there is a metacognitive link between oral description and automaticity. This suggests that the adult has a role in helping the young child become aware of what it is that they are doing while they are writing. How can this be done? Malicky (1990) suggests that adults use open-ended questions such as "How do you know? What did you notice?" and comments such as "I like the way you found out what made sense by yourself." The child, then, has an opportunity to reflect and respond orally, making conscious what was perhaps previously tacit or nonconscious knowledge. When the child becomes more free in explaining his/her thinking and rational analysis, he/she is moving towards a more automatic use of metacognitive strategies for their writing. The more familiar children become with what it is they are doing, the more automatic is the process.

Besides assisting the children to verbalize their thinking, the adult can also build metacognitive awareness by modelling their own use of strategies. This is part of the verbalization of writing processes as previously mentioned in the Participation role of the adult.

Young children are aware of some of their cognitive processes. Most of the children could explain how they learned to write (by myself). Some children were aware of specific thought processes. For example, Morgan "thinks it in my mind" when planning what to write. Glenn states, "I just think what I want to write."

Some children have difficulty understanding the processes of writing as compared to the processes of drawing. They could easily identify the finished product as being different, but they often confused the creating process. For example, Glenn said, "I can write anything I want. Like a car." And the following writing was a drawing of a car. Glenn still thought of it as writing until I asked him to read what it said. "Oh, you mean letters." He knew that writing consisted of letters, but to do the writing process, he often confused it with the drawing process. Morgan refers to drawings as part of a litany of what he can write "to and from and dad and mom and how to do hearts". Mathew includes drawing in his list of things that he can write, "Words...and dinosaurs, and N's and E's and J's". So, it seems that because both the writing and drawing involve similar processes, it is difficult for young children to metacognitively monitor and regulate them as being different. By talking with the children, making comments about the processes that they are using, the children will acquire the vocabulary and conscious awareness of exactly what it is they are doing when they come to write. Adults working with young children need to be careful not to assume that children automatically know the difference between writing and drawing.

The children were confident in awareness of their ability to remember what they want to write, and how to write, "I just remember", "Easy. I just keep it in my mind.", and "I just think it in my mind." The ability to explain and understand these memory processes was difficult, however, as most children answered "I don't know.", when I asked for specifics. But, the children did realize that they needed to experience writing for themselves in order to gain understanding. "I'll just learn it by myself." "Practice." "By trying different things."

Scaffolding

Linked to this understanding of learning to write by writing was how young children perceived the role of adults in this process. Children were adamant in stating that "I learned to write by myself." They did not seem to be aware of sensitive adult scaffolding in the writing process as Mathew indicated when he was probed about the role his mother played in helping him fill in his library card. I observed her scaffolding his writing by questioning and commenting, breaking the task into small units that he could easily handle until he had successfully completed writing his name on the small space. The only thing he could recall in this process was that she had passed him a pencil. In contrast to this sensitive scaffolding, other children described assistance as being intrusive to them as writers. Mathew understood adult "help" to be the actual physical assistance of hand on hand, or verbal controlling of his writing in some manner. His comment was "I'd just tell it to go away." Glenn, too, perceived adult help only in the form of actual physical intervention. Sensitive adult scaffolding was perceived by some children as being empowering, enhancing their own abilities and the writing process, and not as being interfering.

There is still another stage in writing development when children want to acquire specific skills, knowledge acquisition. Pramling (1988) refers to this as the how-to stage of knowledge acquisition. Morgan demonstrated the need that children have to access information and skills that an adult has. He referred to his mother's ability to help him out by showing or telling him "how to write my name", "how to write "cookies", but he remained staunch in his opinion that he learned to write on his own. How important it is then, for the adult to have knowledge of each child, of his/her stage of development and metacognitive abilities. By talking with children individually, I learned so much about what and how they were thinking. This helped me be sensitive to their needs when I responded to them in any writing situation.

Dialogues About Writing

When children have completed a piece of writing, they have two options. They can either close their books, keeping the writing private, or they can share it with someone. This sharing can be a mandated or expected sharing in a formal setting, or it can be a volunteered sharing, freely given.

What is the role of the adult in receiving a child's sharing of their work? The easy answers are to encourage, to accept, to challenge, and to correct. The difficult answers are when, with who, how often, with what intensity, emotional strength, how, exactly what, and for how long.

What is the child looking for when they bring a piece of work to the adult? Clearly some type of response -

perhaps a suggestion, support, acceptance, and encouragement.

The professional dilemma is to balance a positive acceptance with an appropriate level of skill development for the child in such a way that the trusting relationship between the child and teacher is not destroyed.

Anderson-Humphries (1990) in research study of a grade one teacher's conferences with the children in his class supports Calkins' (1986) and Graves' (1981) concept, that conferencing with children is not "talking to" the child, but rather "dialoguing with". This suggests that the adult needs to: 1. get inside the piece of writing, 2. know the child very well, 3. anticipate the child's responses, 4. look at the work from the child's point of view, and 5. predict what will be the most meaningful comment to enhance the development of the child. The teacher discussed in this study found one area to comment on as a challenge for the child, and found two areas to positively comment on to support the child's continued growth as a young writer.

The adult receives the child's writing and accompanying oral response and then responds to it. This requires preparation and flexibility. It suggests that the adult needs to be knowledgeable in the developmental writing stages as well as being able to make connections with the child's past work and experiences. Rather than going into any writing conference with one set agenda, the adult needs to build the agenda, build the teaching topic, from the child - on that day, with that piece of writing.

Vygotsky (1962) refers to a proximal zone of development where the adult works with the child building knowledge just beyond his/her present level of competence. Within writing dialogue we need to look at the child's piece of writing as being their present level of competence and therefore accept that. But we also need to encourage the child to strive towards development in the proximal zone, something beyond the present level of competence, so that their minds are engaged in moving forward.

Vygotsky (1978) also refers to the need of the child to practise skills to gain competence and mastery. There is a fine line between providing enough new information to challenge growth and bombarding a child with so many new ideas/skills that he/she becomes frustrated. For instance, if a teacher introduces a new skill at every conference, will the child have time to practise, or become confused and stressed at the need to incorporate too many ideas in too short a time frame?

This requires a great deal of teacher reflection and teacher expertise. The adult needs to know the child from observation and study of their work in order to help move her/him forward in writing development. And, again, as Gordon Wells (1990) stated there are no right or wrong answers to this dilemma. The adult needs to be responding and dialoguing spontaneously with each child within each conference.

Evaluation

Evaluation is the area in which teachers are made accountable for their effectiveness in helping the child develop. When looking at evaluating the writing of the young child, consideration was given to the holistic nature of the entire writing process. Rather than looking for specific skills from isolated writing tests, evaluation criteria was based on the whole writing picture from a developmental perspective. Each child was unique and developed as an individual at his/her own pace.

Consideration was given to where the child was at the beginning of the year. Writing samples were kept throughout the study from the very first days of school. This way initial writing knowledge and skill level with regards to writing form, function, and meaning was determined for each child and her/his growth and development in writing followed across time.

Summary of Adult Roles

In this chapter the roles of the adult as they affect an early childhood program, and in particular, the writing area, were examined. Initially, the adult provides material, time, space, and opportunity. Then through participation the teacher engages in role playing to enhance ideas and concepts, gradually fades from involvement, writes with the children, shares an appreciation of writing, displays student writings, maintains a questioning attitude and shares the challenge of writing. The role of intervention includes encouragement, scaffolding, building metacognitive awareness, and dialoguing with the children about their writing. In conclusion, it seems that the teacher sets the scene for the young writer not only by provision, participation, and intervention, but by continual personal response to individual children.

Chapter Eight

Conclusions and Implications

In this chapter, I will review the original research questions and discuss the results of my study in response to each one. This will be followed by suggestions for further research in this area. Implications are followed by a concluding poem.

Question:

Are child-centered play-based programs appropriate settings for facilitating emergent writing?

Whitehead (1929) saw learning as being rhythmical and cyclical. The Romance stage of learning is a process of discovery and shaping questions. It seems as if the Early 4's exhibited Romance in learning to write. The stage of Precision follows, in which the child practises through self-imposed discipline to master the task precisely. The 5's exhibited these qualities in their determination to break the writing system code. The last stage of Generalization, a time of synthesis for freedom of application was at the frontier awaiting these children, possibly to be attained in their first year of formal schooling. Yes, this child-centered play-based program helped these children develop emergent writing skills.

a. What play facilitates writing?

Social Play

Several types of play facilitate writing. When I analyzed the social domains of play, I realized that writing occurred in all five social domains. Children wrote independently at all age levels. The younger children played with scribble, learning motor control and letter and mock letter acquisition. The older children played with patterns and word acquisition as they struggled to come closer to the Standard English model. Independent writing facilitated writing development. The children were able to practice at their own time and pace, choosing their own subjects and mediums.

Parallel play, too, enhanced writing development. Children became motivated to write at the writing center when they saw other children writing, especially when those children were their friends. Writing as an activity became more valued by the presence of others. In addition, children selected writing materials in response to what others nearby were using. If one child was writing in his/her journal then other children coming to write would often select their journal as well. Children were stimulated to try other materials by seeing other children use them.

Associative play enhanced the verbal ability of the children as they wrote. When a child was writing near another (parallel play), each was doing her/his own work. But before long, the children started to discuss their writing with each other. They discussed writing strategies, material use, aesthetic appeal of products, possible topics, and they affirmed each other's work by positive feedback and demonstrations. Language develops holistically and encouraging verbal interactions among children during the writing process enhanced this development.

Cooperative play seemed to be facilitated by the dramatic play writing. Children were able to organize activities having different roles and maintain a high level of complementing and cooperating behaviors. Also, in dramatic play, children were often moved to write in the zone of proximal development. Because they were involved in a group dynamic role, challenges arose spontaneously that beckoned children to respond. They attempted new writing tasks and performed them well. They retained the control of their behavior and the choice to be involved or not. Writing skills and knowledge were very much enhanced by cooperative play.

Interactive play occurred with the adults. In this type of play, an adult would be interacting on an informal, playful level, but would scaffold, coach, encourage, and teach the child during the process. As a result, children gained more understanding of the writing process.

There also seemed to be an age related trend with regard to the level of social play. The Early 4's showed a dominance of independent and parallel play while the 5's showed a preference for independent and cooperative play. It may well be that children mature into the more sophisticated and complex levels of writing social play. By the time children were 5, they seemed to be seeking information and directly learning about writing to try and match Standard English, combining all previous forms and strategies for new purposes. Social interaction had stimulated this new response.

Object Play

After studying the object play that occurred while children were writing, a natural conclusion seems to be that there are two main levels of interaction with objects in young children's play. First, at younger ages, they seem to have a functional, motoric, and presymbolic component to their play. That is they practise and repeat indiscriminantly. This was shown in children's scribble, letter and mock letter writing, pattern making, and in word writing. It was as if the children were asking the question, "What can these objects do?" Objects can be writing materials, or writing forms.

The child with more experience in each of these writing stages, seemed to progress to a second level of object play. This was a constructive, symbolic type of play in which there was evidence of organization, sequence, and awareness of convention and ritual. The random writing patterns (scribble, letter and mock letter acquisition, pattern making, and word acquisition) changed to become organized and purposeful. The intent of the child was obvious. Space was well-utilized, balance and symmetry visible. A creative, constructive abandon typified this second level of object play. For example, letters and mock letters were combined in novel permutations and arrangements, never seeming to be replicated. Each writing sample was creative and unique. This was definitely a sign of writing growth, so we can conclude that object play does encourage emergent writing.

Symbolic Play

Piaget's symbolic play descriptions broke into three components. The first was the assimilation and accommodation of writing schema. In this study, I noticed that children used their previous writing schema to assimilate new information. For example, by writing the same scribble shape (eg. spread out circular line) but using a different writing implement or color every time, a child assimilated new information about making that shape. They also began to accommodate new information. Mathew was happy writing his name with no particular fixed pattern until he became aware that it shouldn't be random. He noticed that other children could recognize their names because they systematically produced their names with consistent symbols. Mathew accommodated this information and played with writing his name until he had a recognizable pattern to represent his name. Similarly, other children assimilated and accommodated writing information.

Secondly, Piaget developed the three levels of symbolic play that apply to writing play. The children could apply previous information to new materials. When I introduced new paper or new implements, children readily used them in familiar ways. They could also do simple substitutions evidenced by the readiness to act like another person. Each time a child participated in a dramatic role and did writing while in that role, she/he demonstrated this symbolic level of functioning. The "as if" empowerment gave the children the right to write with competence. Children also demonstrated simple substitution capacity by labelling a piece of writing after it was finished. Hailey said, "This says, 'Yes, fishing'." This showed her capacity to substitute a random cluster of letters for a particular thing - a sign with specific meaning.

The third level of symbolic functioning was demonstrated by the children's planned combinations, patterns, and sequences involved in their dramatic play episodes, such as the aircraft inspections.

The third facet of Piaget's symbolic play involved transformations. A simple transformation involved "self".

Thus, when any child did writing for a specific purpose in their play, such as Hailey writing a grocery list, this was a simple transformation. A more complex transformation occurred when it was outer-directed. For example, when Hailey told Malia, "You write me a letter, okay?". The quality and depth of transformations can be measured by the combinations and sophistication. All these dimensions were found in the children's writing play.

The one problem that surfaced with Piaget's symbolic descriptors involved the transformations. It became obvious to me that there was a polarity of thought for transformations with writing. On the one hand, children were aware that they were transforming (Blair said, "Just pretend ...") when they did simple or complex role enactments. On the other hand, there was no transformation that took place. Any writing attempted - in pretence or in reality - is still writing - with varying maturity levels.

Motor play

Because children progress in motor development as a result of physical development and practice, so, too, did they develop by their practice with the very physical act of writing. Fine and gross motor skills were both enhanced in writing.

Each of the above types of play had been shown to positively support emergent writing.

b. Do children play at a writing center?

As previously discussed in part 'a', the fact that children do play at a writing center has been fully supported by all play dimensions. When we look at the qualities necessary for an activity to be defined as play, we see that writing has nonliterality. The children were given the freedom to act in new ways because a Standard English model was not used as a measure of competence. Approximations were accepted readily, and role enactments were encouraged. All of these elements helped contribute to the nonlinearity.

Also, the writing was intrinsically motivated. The children fully demonstrated with their prolific 618 samples their strong interest in and love for writing.

Process received the emphasis in writing and not the product. The children could explore and create with flexibility any mode of writing.

Writing was a freely chosen activity. Other than approximately 20 samples, all of the writing specimens obtained were freely done by the children. They chose the topic, time, and materials.

Finally, there was positive affect while engaging in writing. The children experienced and showed pleasure and enjoyment in the writing process. The audio tapes were sprinkled with laughter, giggles, and humming.

Yes, there was play at the writing center.

c. Are writing materials used in play areas?

This research showed that materials contributed to the project in real and meaningful ways. They were readily accessible and attractive and were used in the dramatic play areas.

d. What teacher behaviors and provisions are conducive to emergent writing?

Provision

The teacher needs to provide materials, time, space, and opportunity for writing to occur. By supplying a wide range of stimulating materials, children were more likely to engage in writing behaviors. Maintaining these materials so that they were ready to use and would not cause problems for the children promoted writing. For example, a child was less likely to select a dull or broken pencil than a freshly sharpened one. The materials needed to be accessible and visible on a consistent basis. When the children knew what materials were available, they accessed them when they needed them. It seemed that broad and fine tipped felt pens (water-based) were the most preferred implements, with pencil and pen the next favorites. An early childhood teacher would be wise to fully stock these implements. Children used any and all writing surfaces. Also, having a journal for each child was worthwhile. Some children were more motivated to write in their own journal because of the personal ownership value attached to it. Others preferred loose paper. Providing a wide selection of materials meets the needs of individual preferences.

Provision of space enhanced writing behaviors. The writing center could accommodate up to twelve standing children, or 7 seated children at one time. It was set up so that the writing implements were across the center of the table so as to be accessible from all sides. The presence of other children encouraged others to write. By providing a space large enough to accommodate many children at a time, writing behaviors were encouraged.

Children also needed long periods of uninterrupted time to enhance their writing development. Some children wrote at the writing center for 45 consecutive minutes. The writing became more complex and sophisticated with more practice and experience.

Each child had their own interest level and period of active writing. By provision of a permanent writing center, with open-ended materials and opportunities, the teacher can meet the interest need and developmental writing need of each child.

Provision of opportunity also stimulated emergent writing. By closely observing each child, the teacher can become aware of his/her needs and seek opportunities to encourage activities to enhance growth in those areas. This demands spontaneous flexibility with the concern of the child at the heart of the action.

Participation

There are many ways in which the teacher can participate to support emergent writing in play.

Observation is the key to successful participation making the adult sensitive to the child and his/her play. Entrance into a child's activity becomes more smooth and more readily accepted.

Dramatic role play often brought a hesitant child into a writing task as well as helping to provide a focus for the group drama. By being in role, the teacher is acknowledging the value of drama and of pretence for creative development of the child.

Fading helped the child become independent in writing behaviors. When a child is in a writing predicament the teacher can help support the successful conclusion of the child's activity. Once the child seems to be capable of finishing the task successfully, the teacher can fade to discourage dependency on the adult.

Modelling writing certainly supported emergent writing. When a teacher writes with children observing, she/he is demonstrating Standard English competency. Children become aware of how letters are formed, how writing is arranged on a page, and what purposes there are for doing writing. Much teacher work can be done within the classroom setting to provide adult modelling.

By sharing experience of the world, the teacher brought reality into the classroom. Realistic and meaningful props and situations encouraged depth in writing.

Appreciation for writing showed the child that his/her work was valued. Indifference and disapproval do not have the same effect as honest appreciation.

Classroom displays constructed by the teacher and children in collaboration were rich with writing opportunity.

Demonstration of a questioning attitude helped children move forward in seeking to find answers.

Sharing the challenge of writing demonstrated the fluid nature of writing. Not all writing is perfect the first time it appears. Editing is a natural part of all written work. By verbalizing personal problems in writing as they occurred in natural classroom situations, children were assisted to new levels of maturity.

Intervention

A teachable moment is fluid, not static. It is liquid, not solid. By being flexible, a teacher can spontaneously work with a child at the teachable moment, moving the child ahead by leaps and bounds because she/he was ready.

Scaffolding assisted children in subtle ways to help them master a difficult task. Many writing tasks may seem simple to an experienced adult, but can be overwhelming in their entirety. When Mathew was signing his library card, he was not capable of writing his name on his own. Adult scaffolding supported him to reach a successful conclusion with his self-esteem intact.

Helping a child to build metacognitive awareness gave them more control over the writing process. Simple statements and questions helped a child build this awareness. "I wonder why..." or "I see that you have..." are two examples of lead-in comments to help a child gain metacognitive awareness.

Even just talking with a child about writing helped to support emergent writing activity. During discussions, a closeness developed, a new understanding between teacher and child was reached. This gave the child a richer appreciation of the writing process with additional perspectives.

e. What writing evolves in this environment?

There seemed to be several stages that these children went through across the varying age groups.

Mathew demonstrated a competence in "Scribble Writing" as a 3 year old. By January, he was approaching a new stage in writing, similar to the Early 4's. This age group seemed to be at a "Letter and Mock Letter Acquisition" stage. The children learned to write many standard letters as well as inventing many letters of their own. Scribble also appeared as part of this writing. By the Late 4's, a new stage of "Pattern Making" seemed to evolve. The children spent much time drawing and making patterns with little writing. The writing they did was usually their own name, or memorized words or text. There was a reticence present that was absent from the younger age group. The 5's showed a new interest in writing and a new stage of development. They seemed especially keen on "Word Acquisition". Everything that they wrote seemed to be based on strategies to make words and to make meaning.

The writing also showed two facets within each stage. Sometimes a child would be exploring in random or functional types of behaviors, as if asking, "What does this do?" Other times, the child would be freely creating, constructively playing, as if asking, "What can I do with this?" Experience and practice seemed to move the child from one phase to the next.

Many types of writing evolved from this child-centered play-based program: music, recipes, aircraft inspection reports, journal writing, appointments, prescriptions, regulations and directions, signs, medical reports, stories, letters, key words, phone numbers, math statements, and labels. These are representative of the wide variety possible.

Suggestions for Further Research

This seems to have opened up many new questions that could be explored by further research.

1. Would video taping a writing center provide additional information into the writing process?
2. Are the stages of young children's writing evident in other children of the same ages? (Scribble, Letter and Mock Letter Acquisition, Pattern Making, and Word Acquisition)
3. Do other children follow the same sequence as these children did?
4. What extends beyond this age group? What do younger children do? What do older children do?
5. Is this pattern of "What can this do?" moving to "What can I do with this?" evident in other facets of writing?
6. Can these teacher roles be more descriptively and objectively defined and elaborated?
7. Do all groups of children show the same preference for writing materials?
8. Does the writing reticence of the Late 4's signify a time of consolidation, a time of gestalt?
9. Do children perceive writing with their peers being more valuable than writing alone?

Implications

Voices from the School

My name is Allen
I'm four years old
I sit and I color
And do what I'm told.

My name is Betsy
I'm five years old
If I write these "k's" right
My star will be gold.

My name is Susie
I'm four years old
Today I made letters
And rainbows so bold.

My name is Joel
I'm five years old
My sign tells everyone
The groceries are sold.

My name is Sarah
I teach the first two
The children are quiet
Errors are few.

My name is Mary
I teach the other two
Our class is lively
Each child unique - a new hue.

My name is Becky
A mother of three
Where will my child be happy?
To be free to Be?

My name is Martha
The official administrator
Both classes learn writing
But in one- the child is creator.

Carol Vaage, 1990

Implications for Teachers

This poem seemed to say in a few words the message intended. A child-centered play-based program for preschool programs (daycares, nursery schools, preschools, and kindergartens) does provide a rich context for the development of writing skills. The provision of materials, time, and space help establish this context, but the adult participation keeps it alive.

Knowledge of the various developmental stages and keen observation of the children enable the teacher to allow each child time to move ahead at their own speed, to explore and to play with the many facets of writing. By caring about the individual needs and interests, we facilitate the self-efficacy of each child. Children will see themselves as being writers, as capable people able to work with the written symbol system. In contrast to my school writing experience, the children in this study knew they could access the writing materials freely and felt secure enough to risk writing.

Implications for Secondary Institutions

Most of the texts used to develop play pedagogy do not describe writing as a possible play area to be developed within an early childhood classroom. It seems that with the emphasis in today's world on the high expectation of children to become literate from early ages, that it would be very timely to incorporate writing play into the course work for teachers of young children and childcare workers. Just as these adult students learn about the developmental stages of the whole child, so, too, could they learn about the developmental stages of the young writer. The roles of the teacher/adult can be described and discussed. Lab work and practicums can be places to observe the young writer at play. This subject should not be taboo, it should be required.

Conclusion

In my search to understand the writing process, and how young children come to write, I feel I gained some wisdom. The path remains ahead of me, for my search is not complete. The following poem represents my impression of the young writer reaching for maturity.

Genesis

A drop forms, the beginning.
Finds a new and tiny drop, a joining.
Melding, blending, connecting.

A drip forms, a path started.
Spilling droplets down the mountain,
A tiny stream of life.

Steady flowing, downward moving.
Until joined by a new channel of life.
A tributary.

More powerful now, the stream continues
Slowly, then gathering momentum.
Volume and knowing increasing.

Rainfall fills, causing spills
To new ground.
Ever pulling to the vast body of knowledge waiting.

Churning rapids, hectic chaos,
Boulders blocking
Then, smooth tranquillity.

Reaching, stretching, grasping.
Fingers pulling forward
Probing, rushing, searching.

Ebbing, flowing, changing,
Pausing, full to the brink,
Consolidating, maturing.

Meeting the lakes, the oceans
Of universal understanding
Communicating.

Carol Vaage, 1990

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Appendices

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APPENDIX A

Marie Clay's Principles and Concepts of Early Writing:

1. Sign Concept: Writing carries a message.
2. Message Concept: Child realizes that the messages that she/he speaks can be written down.
3. Copying Principle: Some letters, words, and word groups must be imitated or copied in a slow and laborious way to establish the first units of printing behavior.
4. Flexibility Principle: Children create a variety of new symbols by repositioning or decorating the standard forms which enables them to explore the limits within which each letter form may be varied and still retain its identity.
5. Inventory Principle: Children organize or take stock of their own learning by making lists of what they know.
6. Recurring Principle: Writing will be repeated to help establish habitual response patterns and to produce pleasant feelings of competence.
7. Generating Principle: The learner will extend his/her writing repertoire by combining or arranging elements in an inventive fashion.
8. Directional Principles: Development of the patterns of left to right and top to bottom is required.

9. Reversing the Directional Pattern: Mirror writing suggests the need to learn more about body space in relation to the book pages.

10. Contrastive Principle: Contrasts can be made between units at several levels - shapes, meanings, sounds, and word patterns.

11. Space Concept: A space is needed to signal the end of one word and another.

12. Page and Book Arrangement: The child will often use up left-over spaces with his/her left-over utterances ignoring directional principles.

13. Abbreviation Principle: Child comprehends that words are constructed out of letters that stand for fuller forms.

Appendix B

Print Rich Environment

Writing Center

Table and chairs with a well-stocked cupboard of writing materials easily accessed by children are all that is needed. Children are motivated to use attractive materials, so provide a variety of writing implements (pens, pencils, felts, chalk, pencil crayons) as well as an assortment of paper (lined, unlined, business forms, notepads, letterheads, memo pads). Materials should be available to make their own books. Having ready made blank books precipitates spontaneous authors.

Providing individual journals allows children to write as frequently as they wish and provides a sense of ownership. All writing entries should be date stamped so as to monitor progress. A writing folder should be provided for children to store writing samples. A writing display board allows for daily writing display for parents and children alike. A computer or typewriter is an added aid for children with motor control difficulties and for children who wish to compose a story quickly.

Environmental Print

Preschoolers are able to read road signs and labels, and this suggests the importance of utilizing environmental print to encourage literacy development.

*label objects in the room
*label a child's cubby
*creating bulletin boards
*use experience charts
*identify learning areas
*post routines, charts
*provide calendars
*label children's art

Classroom Library Center

Children need to have immediate and constant access to good literature. The library corner should be obvious and inviting, but should also afford privacy. Books should be circulated and replaced to remain appealing. Select a variety of picture story books, fairy tales, poetry, fables, magazines, and informational books. Supplement with feltboard story characters, viewmasters, roll movies, and puppets.

Content Area Centers

Resource books of varying reading levels should be displayed along with the concrete materials. Each new area brings new opportunities for literacy development.

Dramatic Play Areas

Whenever you are establishing a play area, be sure to add the appropriate reading and writing props to accompany it. The hospital would not exist without paper work. The construction worker too needs to record work progress, measurements, and to study blueprints. Make the materials real and the children will use them following the role models that they have already encountered in life.

Appendix C

Home Writing Report Form

Child:____________________Date:_____________Time:______

Materials Used:

Pencil - reg.___ Pen- ballpoint___ Felt- broadtip___

primary______ fountain____ finetip____

automatic_____ calligraphy____

Chalk___ Paint___ Pencil Crayons___ Crayons___

Other:____

Paper: lined___ unlined___ white___ colored___

newsprint___ computer paper___ bus.letterhead___

pers.letterhead___ business form___ junk mail form___

index cards___ greeting card___Other:_________________

Books: diary___ address___ daytimer___ cheque___

invoice/memo/bill bk.___ workbook___ notepad___

Scribbler: lined___ unlined___interlined___

half and half___

Miscellaneous: chalkboard___ magnetic board___ slate___ ABC

blocks___ flannel board___ white board___

Other:____

What prompted the child to write?______________________

Request: yes___(Who?______) no___

Writing model seen: yes___(Who?_____) no____

Situation:____

Was there conversation during the writing? yes___no___

(If yes)- minimal___ interactive___

information seeking___ child-controlled____

(Home Writing Form Continued)

Message of the

writing:____

____

Purpose of the writing:_______________________________

____

Please write comments on back of page if more space is required.

APPENDIX D

Writing Samples

I have selected eight children's writing samples to represent the various age categories. Rather than reproduce them in their actual size and format, I have opted to copy them by hand in a miniaturized format. In this way, the reader can see several samples at one time for comparative purposes.

Mathew represents the 3's.

Malia and Hailey represent the Early 4's.

Thirza, Morgan, and Jeff represent the Late 4's.

Cedric and Glenn represent the 5's.

The reader will be able to identify the writing samples with the following coding system:

HW - represents Home Writing Samples (numbered)

JW - represents the Journal Writing (paginated)

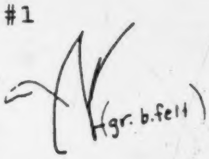
PS - represents the Paper Samples (numbered)

The code and identification number will be found below each writing sample, and if the writing had been dated, it, too, will be indicated.

MATHEW-1

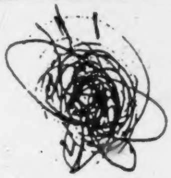
Journal #1

Inside Cover



(gr. b.felt)

JW p.1

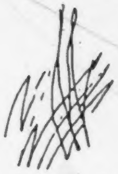


JW p.2

JW p.3

09/14/89

JW p.4

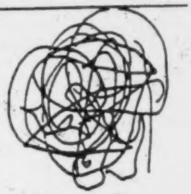


JW p.5 09/14/89

JW p.6 09/14/89

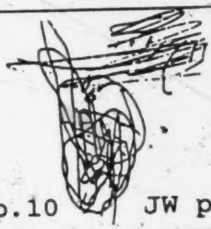
10/19/89

JW p.7



JW p.8

JW p.9 10/11/89



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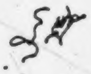
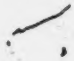


JW p.11



JW p.12

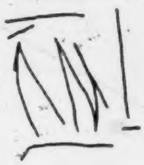
JW p.13

JW p.14

JW p.15

JW p.16

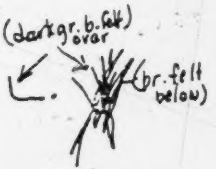
JW p.17



JW p.18

JW p.19

JW p.20

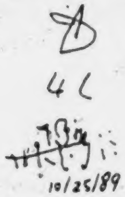


(dark gr. b.felt) over

(br. felt below)

JW p.21

JW p.22

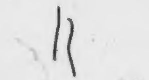


10/25/89

JW p.23

MATHEW-2

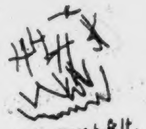
Journal #1 (Continued)


p.24 orange b.felt

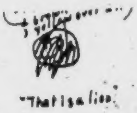
JW p.24

p.25 b.felt
10/11/89

JW p.25


p.26 orange b.felt.

JW p.26

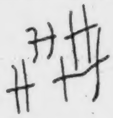

(yellow over ...)
"That is a lion."
p.27

JW p.27

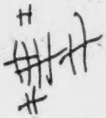
p.28 orange b.felt

JW p.28

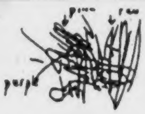
JW p. 29



JW p.30



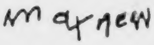
JW p.31



JW p.32

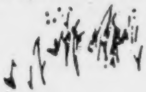
Journal #2 Missing

Journal #3

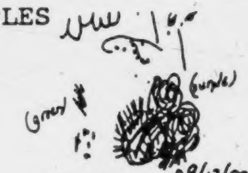


(on cover)

PAPER SAMPLES

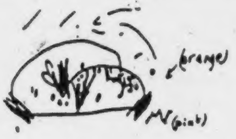

09/01/89

PS 1



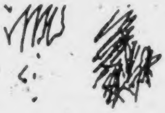
09/13/89

PS 2



09/13/89

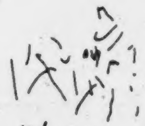
PS 3


09/14/89

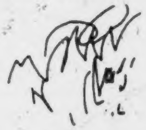
PS 4

09/20/89

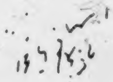
PS 5


10/11/89

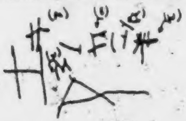
PS 6


10/11/89

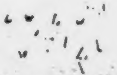
PS 7


10/11/89

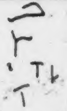
PS 8



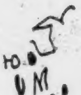
PS 9 10/25/89


11/03/89

PS 10


11/24/89

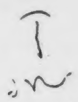
PS 11


11/24/89

PS 12

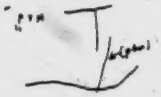
MATHEW-3

Paper Samples (Continued)



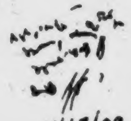
11/24/89

PS 13



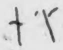
11/18/89

PS 14



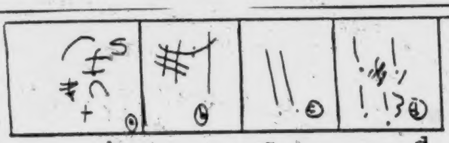
11/18/89

PS 15



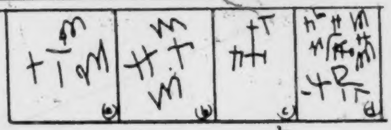
12/07/89

PS 16



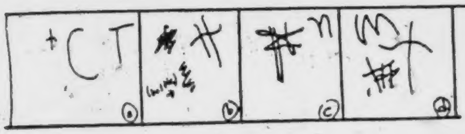
a b c d

PS 17 01/19/90

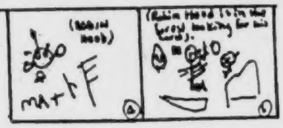


a b

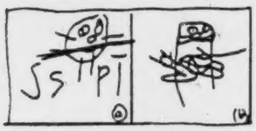
PS 18 01/19/90



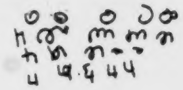
PS 19 01/19/90


(Robin Hood)
MAtt
(Robin Hood is in the forest looking for his bird).

01/19/90 PS 20

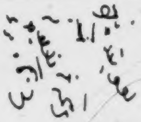


PS 21 01/22/90



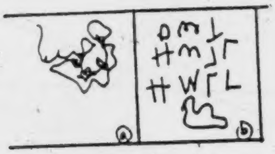
01/22/90

PS 22

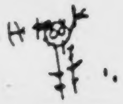


01/23/90

PS 23

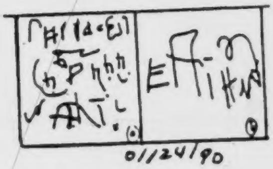


PS 24 01/23/90



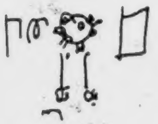
01/23/90

PS 25



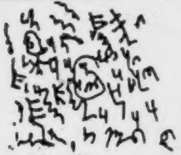
01/24/90

PS 26



01/24/90

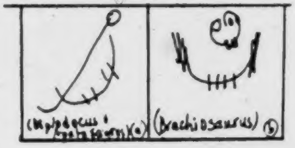
PS 27



01/25/90

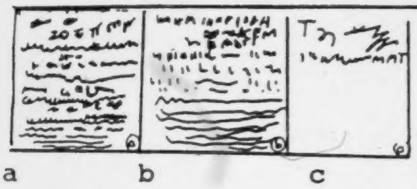
PS 28

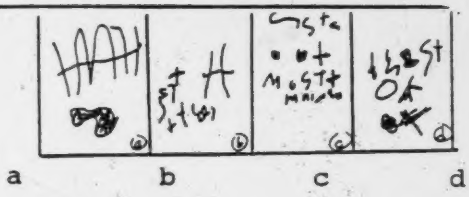
01/25/90



PS 29

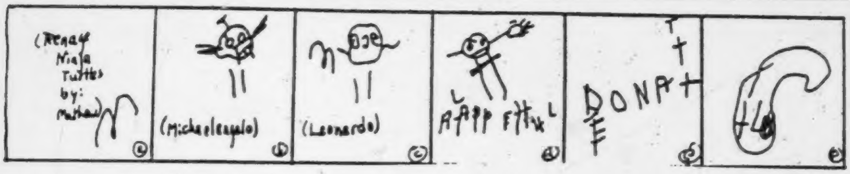
MATHEW-4



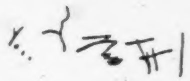


PS 30 01/30/90

PS 31 02/10/90



PS 32 01/26/90



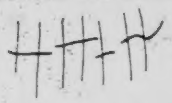
cubbylabel
09/13/89

PS 33 11/89

PS 34

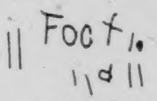
MATHEW-5

Home Writing



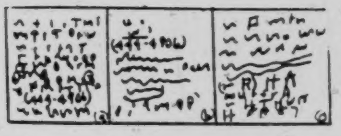
HW 1 01/04/90

(Football)

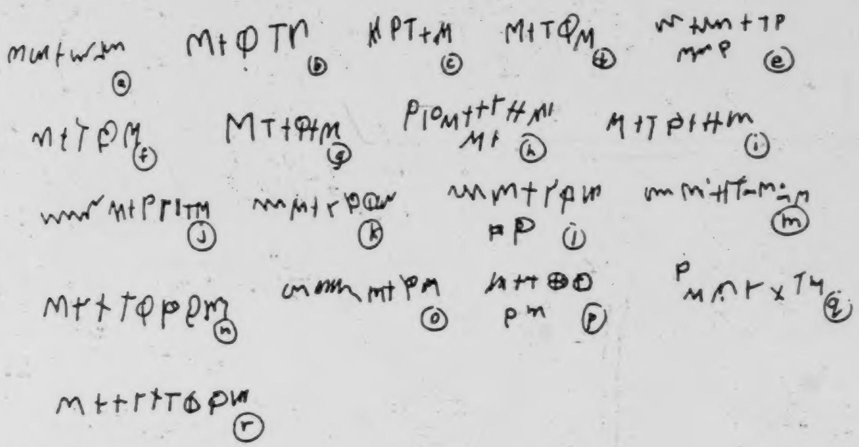


01/04/90

HW 2



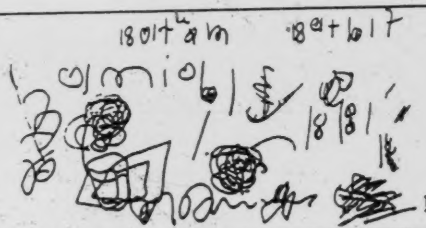
HW 3 01/06/90



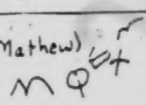
01/07/90

HW 4

01/12/90



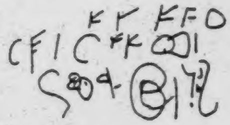
(Mathew)

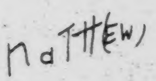


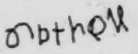
⑤ 01/08/90 red pen

HW 5

HW 6







02/14/90

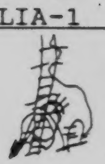
12/23/89

HW 7 02/03/90

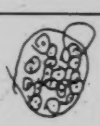
HW 8

HW 8

MALIA-1

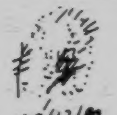

JW p.1

JW p.2


JW p.3

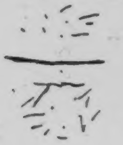
09/12/89

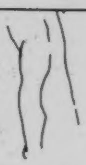
JW p.4

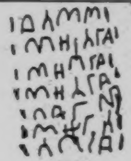

09/12/89

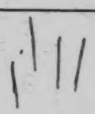
JW p.5

JW p.6


JW p.7


JW p.8

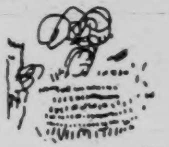

JW p.8

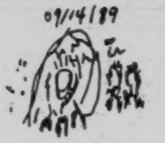


JW p.9

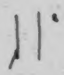
JW p.10

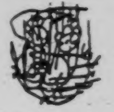
JW p. 11


JW p. 12 09/14/89


09/14/89

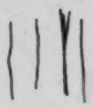
JW p.13


JW p.14


JW p.15

JW p. 16

JW p. 17

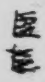

JW p.18

JW p.19

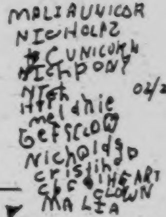
JW p.20

JW p. 21

JW p. 22


JW p.22

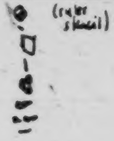
JW p.23



02/21/90

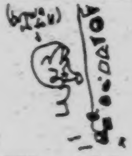
JW

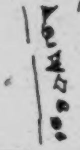
JW p. 25


(ruler stencil)

JW p. 26

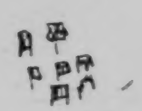
JW p.27


JW p.28


JW p.29

MALIA-2

Journal (Continued)



11/01/89

JW p.30

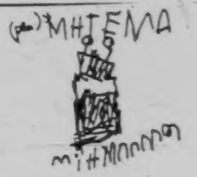
10/31/89

JW p.31

JW p.32

10/16/89

JW p.33

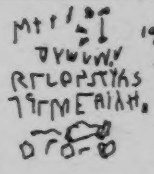


JW p.34

11/01/89

JW p.35

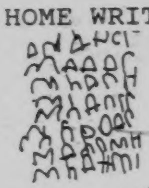
JW p.36



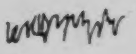
10/08/89
10/19/89

JW p.37

HOME WRITING SAMPLES:

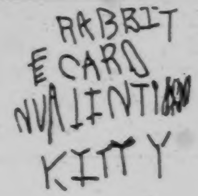


HW 1 11/06/89



11/06/89

HW 2



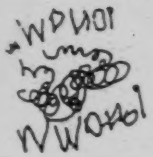
01/17/89

HW 3

PAPER SAMPLES:

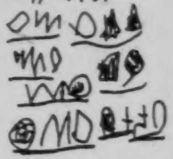
09/01/89

PS 1



PS 2 09/22/89

09/28/89

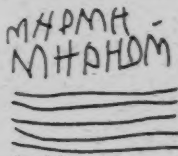


PS 3

10/03/89

(stripes on back)

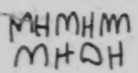
PS 4



(on back)

10/04/89

PS 5



10/04/89

PS 6

(on back)

10/05/89

PS 7

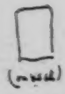
10/05/89

PS 8

10/16/89

PS 9

PS 10 10/18/89



(mud)

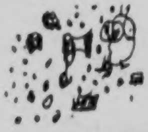
PS 11 10/18/89

10/18/89

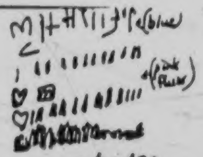
PS 12

MALIA-3

10/18/89
PS 13


10/19/89
PS 14

10/19/89
PS 15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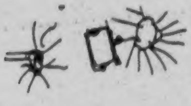
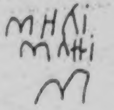
PS 16


10/26/89
PS 17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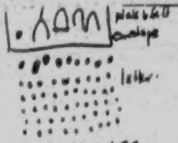
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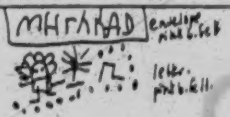
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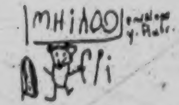
PS 20

11/01/89
PS 21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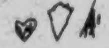
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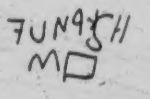
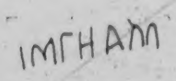
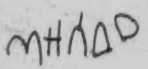
PS 23


11/06/89
PS 24


11/08/89
PS 25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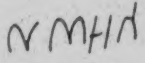
PS 26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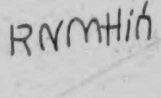
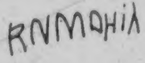
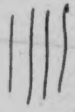

11/08/89
PS 28


11/08/89
PS 29

11/08/89
PS 30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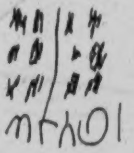
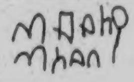
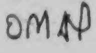
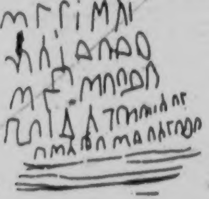
PS 32


11/08/89
PS 33


11/10/89
PS 34


11/10/89
PS 35

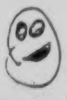

PS 36 11/10/89

11/13/89
PS 37

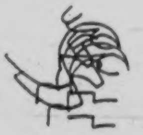
11/13/89
PS 38

11/13/89

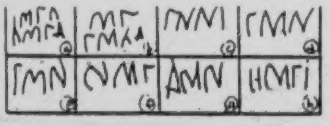
PS 39


11/13/89

PS 40


11/13/89

PS 41


11/13/89

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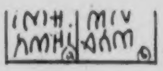
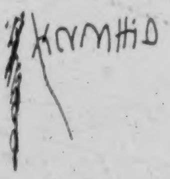
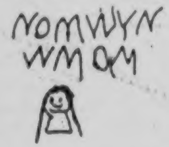
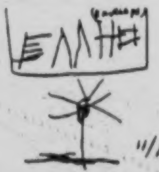

11/13/89

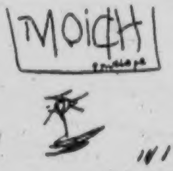
PS 43


PS 44 11/13/89


PS 45 11/13/89


11/14/89

PS 46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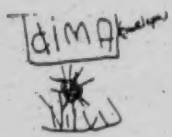
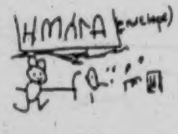
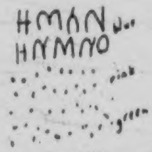
PS 47


11/14/89

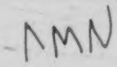
PS 48


11/15/89

PS 49

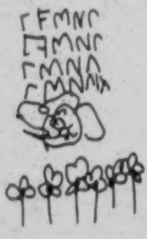

11/16/89

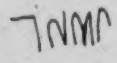
PS 50


11/16/89

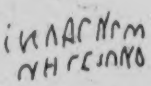
PS 51

10/19/89

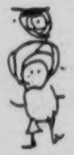

PS 52


10/20/89

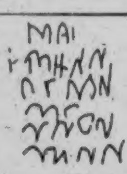
PS 53

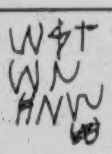

11/20/89

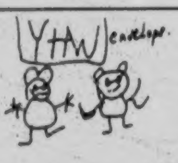
PS 54

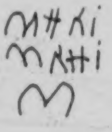

11/24/89

PS 55

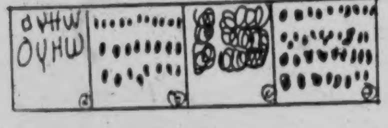

PS 56 11/24/89

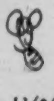

PS 57 11/24/89


PS 58 11/27/89

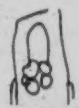

11/29/89

PS 59


PS 60 11/29/89


12/01/89

PS 61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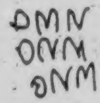
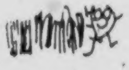
PS 62


12/01/89

PS 63

MALIA-5

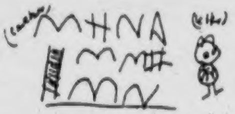


12/01/89

PS 64

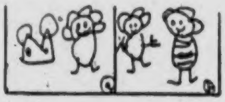
12/01/89

PS 65

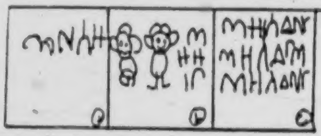


12/01/89

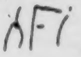
PS 66



PS 67

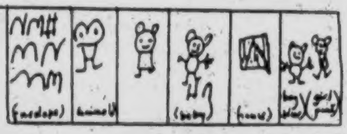


PS 68 12/01/89

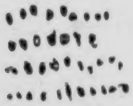


12/04/89

PS 69



PS 70 12/01/89

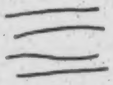


12/04/89

PS 71

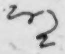
12/04/89

PS 72



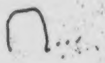
12/04/89

PS 73



12/04/89

PS 74

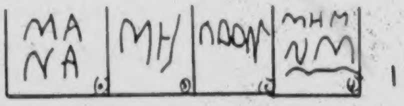


12/04/89

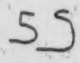
PS 75

12/06/89

PS 76

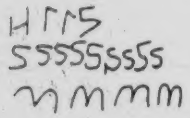


PS 77 12/06/89

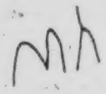


12/06/89

PS 78



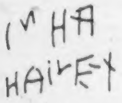
PS 79 12/06/89



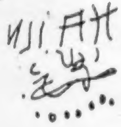
PS 80

HAILEY-1

JOURNAL #1

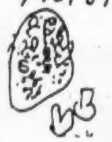


Cover



Inside Cover

09/16/89



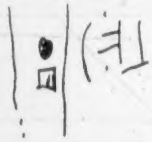
JW p.1

09/18/89

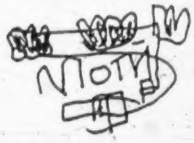
JW p.2

09/18/89

JW p.3



JW p.4



Inside back cover

Outside back cover

JOURNAL #2

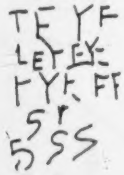
JW p.1

JW p.2

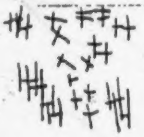
11/22/89

JW p.3

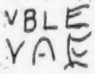
JW p.4



JW p.5



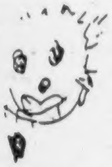
JW p.6



pink th. fell 11/28/89

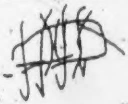
JW p.7

JW p.8

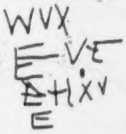


JW p.9

JW p.10



JW p.11

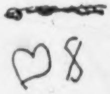


12/01/89

JW p.12

JW p.13

JW p.14



b.15. th. fell

JW p.15

JW p.16

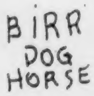
HAILEY-2

JW p.17

JW p.18

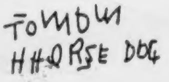
JW p.19

HOME WRITING SAMPLES


BIRR
DOG
HORSE

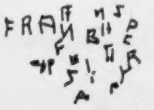
09/13/89

HS 1


TOMDW
HHORSE DOG

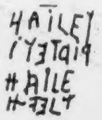
09/24/89

HS 2



09/27/89

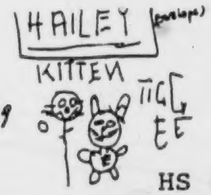
HS 3


HAILEY
HAILE

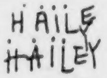
10/19/89

HS 4

10/22/89

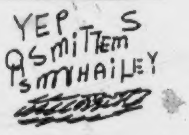


HS 5


HAILE
HAILEY

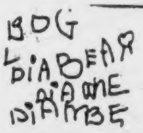
10/23/89

HS 6


YEP S
SMITTEM
SMHAILEY

11/89

HS 7

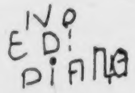

DOG
DIABEAR
DIANE
DIAMBE

11/89

HS 8

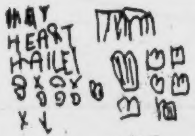
11/89

HS 9



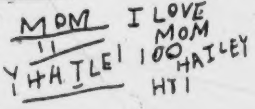
11/89

HS 10


MAY
HEART
HAILEY

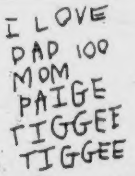
11/89

HS 11

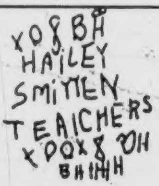

MOM
HAILEY
I LOVE
MOM
100
HAILEY

02/13/89

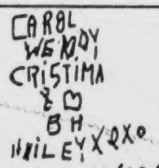
HS 12


I LOVE
DAD 100
MOM
PAIGE
TIGGEE
TIGGEE

HS 13 02/13/89

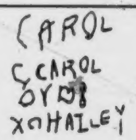

HAILEY
SMITTEN
TEAICHERS

HS 14 12/23/89


CAROL
WENDY
CRISTINA
BH
HAILEY XOXO

12/23/90

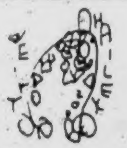
HS 15


CAROL
CAROL
XOHAILEY

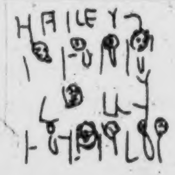
02/14/89

HS 16

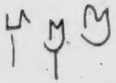
PAPER SAMPLES



PS 09/21/89

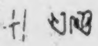


PS 2 09/25/89



10/03/89

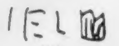
PS 3



10/03/89

PS 4

HAILEY-3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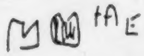
PS 5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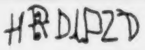
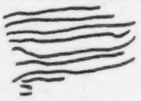
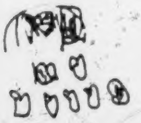
PS 6


10/10/89

PS 7


10/10/89

PS 8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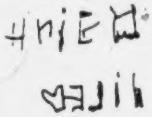
PS 9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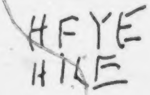
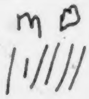

10/12/89

PS 11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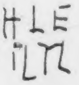
PS 12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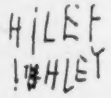
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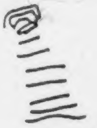
10/18/89

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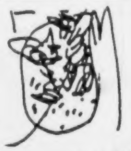
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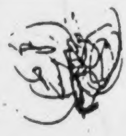
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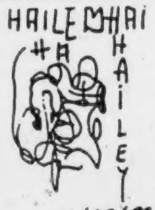
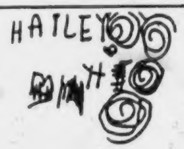
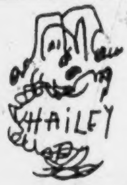


PS 18 10/18/89



10/19/89

PS 19



10/19/89

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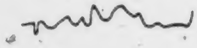
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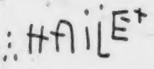
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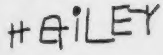

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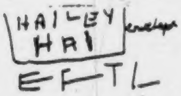
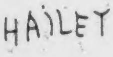


11/06/89

PS 24



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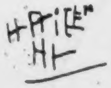
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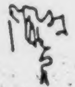
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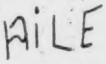

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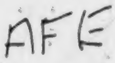


11/06/89

PS 29

HAILEY-4

CAT CAT ULiLEFY Y7iAH

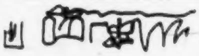
11/06/89 11/06/89 11/08/89 11/08/89

PS 30 PS 31 PS 32 PS 33

HEI WLG L

11/08/89

PS 34



11/08/89

PS 35

Y YYYY

11/08/89

PS 36

PLEF

11/08/89

PS 37

HAiLEY

11/06/89

PS 38

HLT

11/08/89

PS 39

PPFHE FEXi YPtOX

11/08/89

PS 40

HAiLEY PPA PAiGEDAC MOM FLA

11/15/89

PS 41

AqAAIJMAJA PIJSISTIMOM

11/15/89

PS 42

HAiL PLEI HAiLEY

11/16/89

PS 43

HA E F

11/22/89

PS 44

HUU E FY

11/24/89

PS 45

TO HAiLEY TTOWE TOWEAH

11/25/89

PS 46

Lte

11/27/89

PS 47

PAiHAiLEY

11/27/89

PS 48

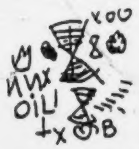
YEY YEYE YUUGE FIIGE IF

11/27/89

PS 49

11/30/89

PS 50



11/30/89

PS 51

MOM IL

11/30/89

PS 52

APPE PAC

12/04/89

PS 53

M

12/04/89

PS 54

ATELT

12/06/89

PS 55

TOWE HGY HAiLEY TTOWE TOWEAM

12/06/89

PS 56

L

12/06/89

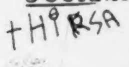
PS 57

HAiLEY

12/06/89

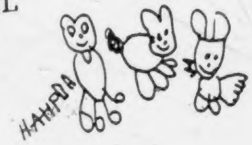
PS 58

THIRZA
JOURNAL



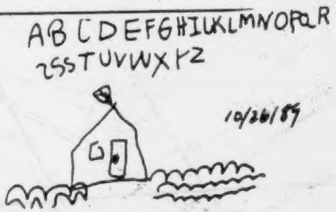
cover

Cover



10/10/89

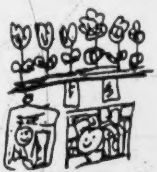
JW p.1



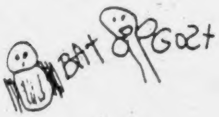
10/26/89

JW p.2

10/12/89

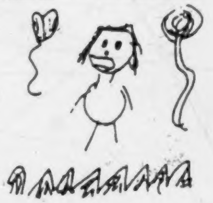


JW p.3



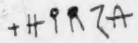
10/27/89

JW p.4



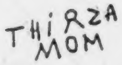
JW p.5

PAPER SAMPLES



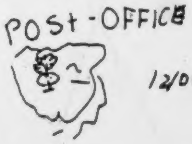
09/12/89

PS 1



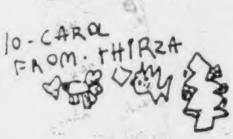
10/12/89

PS 2



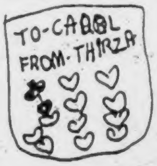
12/06/89

PS 3



12/23/89

PS 4



02/14/90

PS 5

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09/12/89

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10/06/89

Cover JW p.1 JW p.2 JW p.3 JW p.4 JW p.5

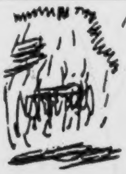
BATMAM
JAMA
GEORGIA
PORS.CHE
J SHYLA
JEFREY
JIM

JW p.6

JW p.7

JW p.8

JW p.9



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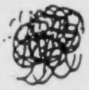
JW p.10

JW p.11



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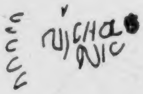

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JW p.13

JEFF

10/08/89

JW p.14

JeFF
KEY
VAN
GEO
RIGIA

JW p.15

JW p.16

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PAPER SAMPLES

JEFF

PS 1

JEFF

10/11/89

PS 2

10/13/89

PS 3

10/13/89

JEEF

PS 4

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PS 5 11/13/89

PS 6 11/15/89

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PS 7 11/27/89

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PS 8

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12/23/89

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PS 10

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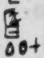

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01/24/90

PS 11

SPACE

02/90

PS 12

JEFF

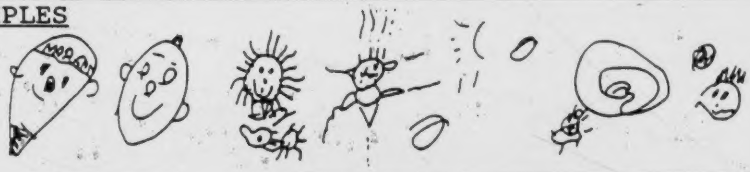
02/14/90

PS 13

MORGAN-1

HOME SAMPLES

09/17/89



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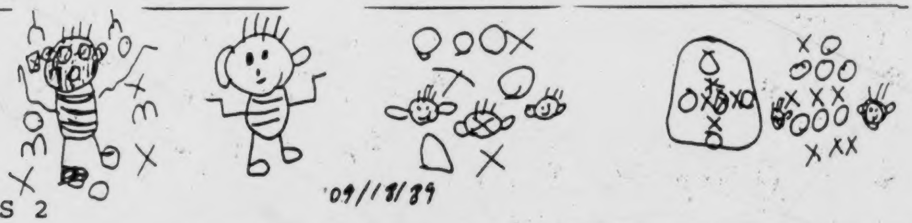

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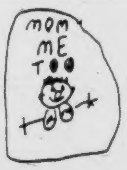
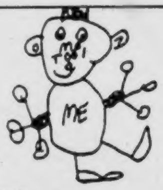


HS 09/25/89



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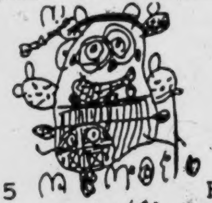

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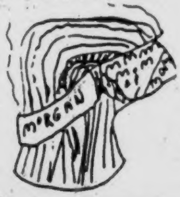

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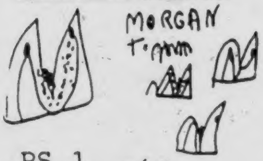
PAPER SAMPLES



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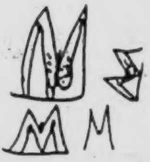

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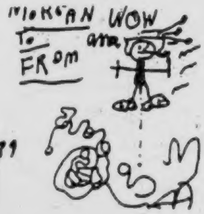

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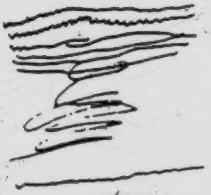

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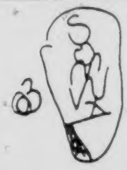

PS 4 11/16/89

MORGAN

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PS 5

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PS 6

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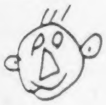
MORGAN-2
JOURNAL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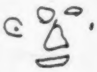
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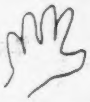
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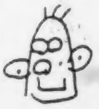
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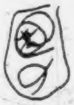
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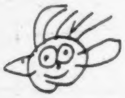
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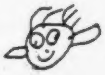
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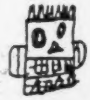
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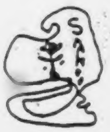
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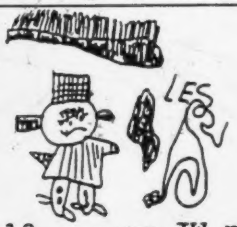

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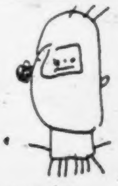
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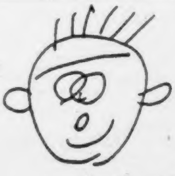
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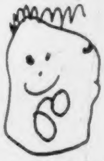
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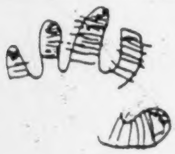
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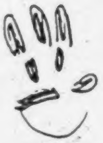
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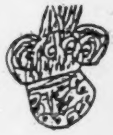
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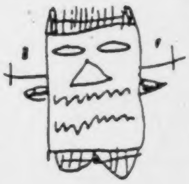
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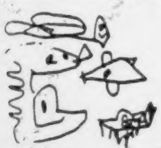
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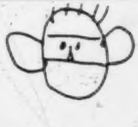
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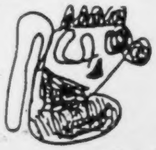
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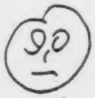
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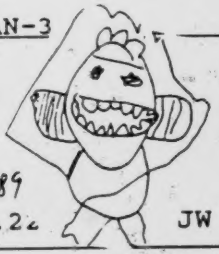
MORGAN-3



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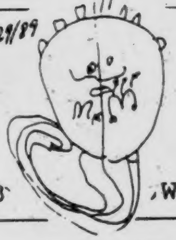

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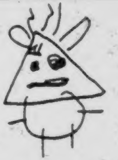

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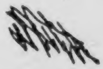

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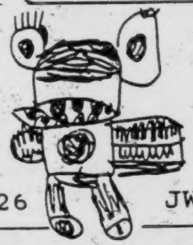
10/19/89 JW p.25



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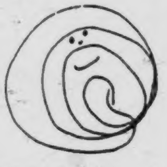

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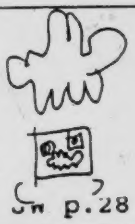

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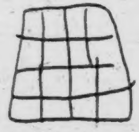

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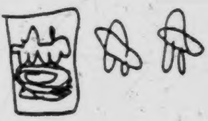

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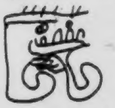

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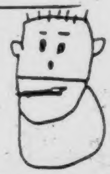

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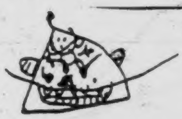

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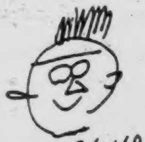

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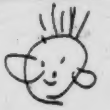

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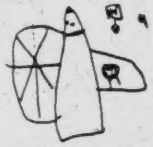

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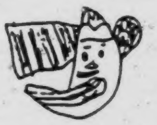

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JW p.37

CEDRIC-1
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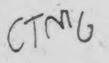

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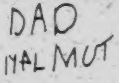

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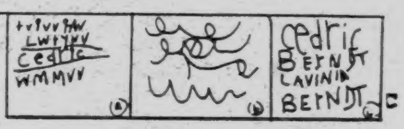

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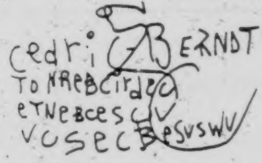

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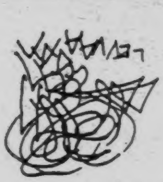
10/11/89

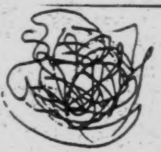
PS 5



PS 6 10/11/89

10/11/89

PS 7



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PS 8

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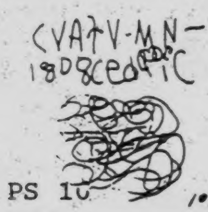
PS 9



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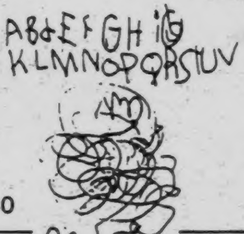

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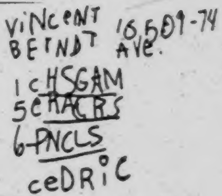

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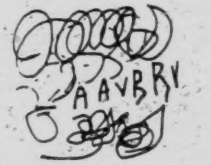

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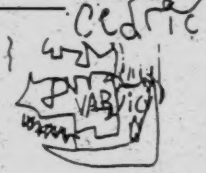
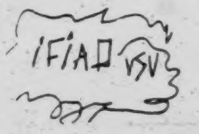


PS 13 10/16/89

10/16/89

PS 14



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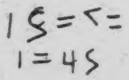
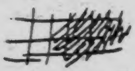
PS 15



10/22/89

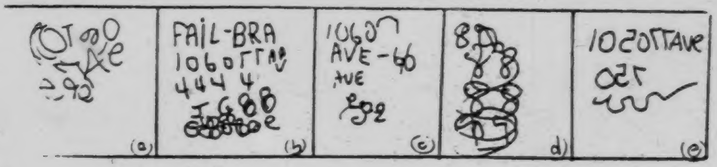
PS 16



10/24/89

PS 17

CEDRIC-2



PS 18 10/25/89

cedric
BErNDT

PS 19 10/30/89

PS 20 10/30/89

9 18

11/16/89

PS 21

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i·i·i·C·t ECLE·

11/20/89

PS 22

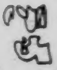
Cedric

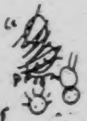
09/13/89

PS 23

JOURNAL

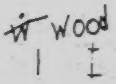
CEJric





09/12/89 09/13/89 09/14/89 09/15/89 10/02/89 10/02/89

Cover JW 1 JW 2 JW 3 JW 4 JW 5 JW 6



JW 7 JW 8

HOME WRITING

ILU
SKCKt
KNKUKA,
ILOLK9I
K9i
LAV-cedric

HW1

10/08/89

LOOK-UP-into-
The-sky-can-you-
see-the-rainbow-
is-brchingow-idrdes-
like-a-bridge-
Over-the-hills-and-
into-Nutsheri-wood
At-the-enn
OF-the-rainbowdeep-in-
the-wood-a-tiny-magical
village-is-appearing

HW2

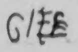
TO CAROL
From cedric

HW3

02/14/90

GLENN-1

JOURNAL



09/13/89

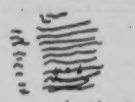
Cover

09/12/89

JW p.1

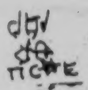
09/13/89

JW p.2



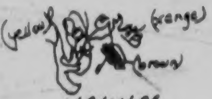
10/29/89

JW p.3



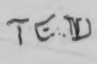
11/01/89

JW p.4



09/14/89

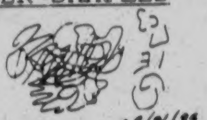
JW p.5



09/12/89

JW p.6

PAPER SAMPLES

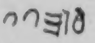


09/01/89

PS 1

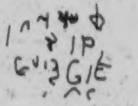
09/14/89

PS 2



10/12/89

PS 3



10/12/89

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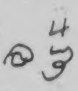
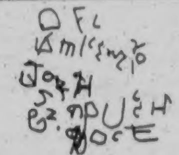


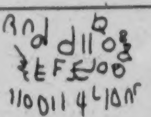
10/12/89

PS 5



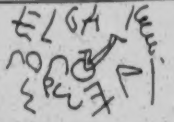
PS 6

10/20/89



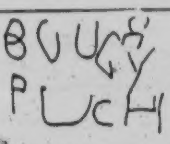
PS 7

11/07/89



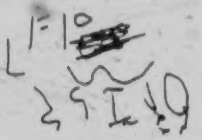
PS 8

11/02/89



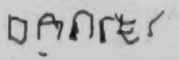
11/06/89

PS 9



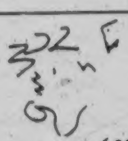
PS 10

11/06/89



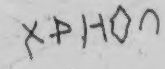
11/08/89

PS 11



11/08/89

PS 12



11/08/89

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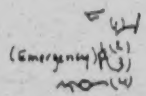

11/89

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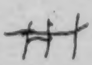
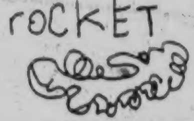


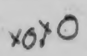
11/89

PS 15



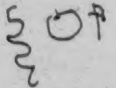
11/06/89

PS 16



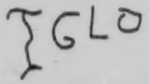
11/13/89

PS 17



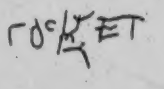
11/16/89

PS 18



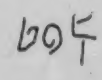
11/16/89

PS 19



11/16/89

PS 20



11/16/89

PS 21

GLENN-2

dAnGEr

11/16/89

PS 22

pOT

11/16/89

PS 23

HO

11/17/89

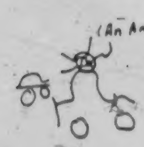
PS 24

ssHu

11/17/89

PS 25

(An Ambulance)

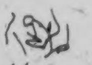


GLEnn

11/24/89

PS 26

ODJE
n



11/24/89

PS 27

A bA

11/27/89

PS 28

ZObE
[illegible]
GLEnn

11/30/89

PS 29

OH
HI*IO
11.

12/04/89

PS 30

I DONOT
KRAL
ON
THE
OR
UNDER
THE TABEL

1/d/90

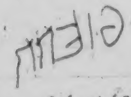
PS 32

GLEnn

11/89

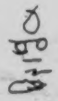
GLENN-3

HOME WRITING



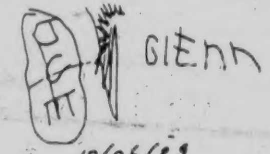
09/24/89

HW 1



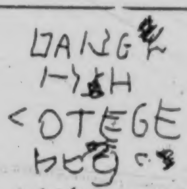
09/29/89

HW 2



10/06/89

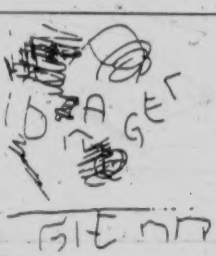
HW 3



10/13/89

HW 4

10/06/89



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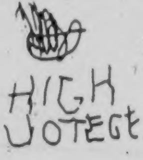
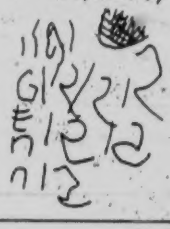
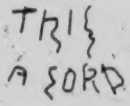


HW 6

10/25/89



11/11/89



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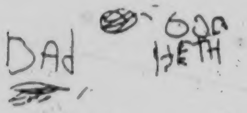
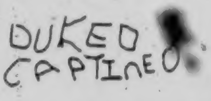


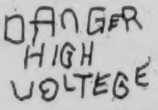
11/10/89

HW 6



11/28/89

HW 7



11/28/89

HW 8

HI!
Sanon!
LOVE
GLENN

HW9 12/02/89

APPENDIX E

Classroom Layout